



THE NEW YORK



DRAMATIC MIRROR

VOL. LVII, No. 1,475.

NEW YORK: SATURDAY, MARCH 30, 1907.

PRICE TEN CENTS



Photo Sands and Brady, Providence.

VALERIE BERGERE.

AT THE THEATRES

To be reviewed next week:

NOVELLI, IN REPERTOIRE.....Lyric
THE GRAND MOULIN.....New Amsterdam

Lyric—Novelli in Repertoire.

Ermete Novelli is tall and large-framed, with a strikingly mobile face. His nose is large, his eyes prominent, and his mouth thick-lipped over even, white teeth. He has all the physical attributes of an impersonator of character types, and his control of facial and vocal expression, and of his gait and gestures, evidence his long experience at playing such roles. In many ways he resembles the elder Coquelin, but where Coquelin is French Novelli is Italian, acting at a higher pitch with both voice and manners. His gestures are broad and abundant; his depiction of emotion is violent; he suggests, from the Anglo-Saxon viewpoint, exaggeration rather than photographic accuracy.

Papa Lebonnard.

Comedy, in four acts, from the French of Jean Alcard. Produced March 18.

Papa Lebonnard.....Ermete Novelli
Sofia.....Mme. O. Giannini
Jeanne.....Mme. L. Rossi
Robert.....A. Betrone
Doctor Andrea.....V. Bernini
The Marquis.....G. Dal-Cortivo
Blanche.....Mme. E. Sanpauli
Martha.....V. Servolini
A Domestic.....G. Galotti

The selection of Alcard's comedy as his introductory play afforded the opportunity for a display of versatility rather than power. This comedy is essentially French, though apparently readily understood in Italy. It has been played by Coquelin without much success, but it is said to have made the fame of its author. The theme is not likely to appeal to an audience of Americans.

Papa Lebonnard is an old watchmaker, grown wealthy at his trade, but unwilling to give up his labors. He is kind-hearted, unassuming and shrewd. He has two children, Jeanne, who has inherited many of her father's traits, and Robert, who has his mother's desire for social position. Jeanne is loved by Dr. Andrea, who has attended her through a long illness. Lebonnard approves of their betrothal. His wife, however, wishes Jeanne to marry a Count whom she does not know, a friend of a Marquis whose daughter Robert loves. Lebonnard and his wife, Sofia, have a disagreement over the matter that arouses a latent spirit in the old man, heretofore submissive to his wife's wishes.

The Doctor, before he accepts Lebonnard's trust, explains to the old man that he is of illegitimate birth, and shows him a newspaper that has made the fact public. Lebonnard does not object to accepting him as a son-in-law, but Madame Lebonnard will not hear of it. Robert takes sides with his mother. Goaded finally to desperation, Lebonnard tells his wife that he has long known of her early relations with a Count and that Robert bears the same stigma as the Doctor. Robert takes part in the quarrel which ensues, ignorant of its cause. The father is unable to stand his taunts and at last tells him the truth. Robert becomes ill and is attended by Dr. Andrea. The young man apologizes for his behavior to both the Doctor and Lebonnard and is forgiven. The play ends with Lebonnard gathering both his children, Jeanne and Robert, into his arms and making peace with his wife.

Novelli's performance in the role of Papa Lebonnard was marked by care in minute details, an assertion of physical power and, from an Italian point of view, sincerity of impersonation. He was most impressive when simulating geniality and grief. In the impassioned scenes he depended greatly on theatrical tricks, effective at the time, but of little lasting impression. At the climax of the third act, when the old watchmaker is driven to condemning his wife and stigmatizing her son, his acting rose almost to the point of being a *tour de force* rather than a *coup de theatre*. He established a sympathetic relationship with his audience as soon as the curtain rose on the first act, and had an odd and rather agreeable way of frequently directing his speeches over the footlights.

The members of his company all acted with a natural simplicity that disguised their art. A. Betrone was particularly good as Robert, displaying high ability in the strong third act and in the final scenes. Madame Giannini as Lebonnard's wife had only small opportunity to prove her worth, but in the third act climax she gave promise of what she might do in a better role. The trio of Novelli, Betrone and Madame Giannini in this climax did some unusually effective "team work" from which American stage managers might take a lesson. Miss L. Rossi as Jeanne indicated considerable ability, but she, too, had only a small share in the action of the play. F. Bernini as the Marquis and Miss Sanpauli as his daughter were adequate. V. Servolini was very good as the old servant, Martha.

At the close of the performance of Papa Lebonnard Novelli delivered a monologue entitled Between the Acts (*Fra un Atto a L'Altro*) in which he described the different types of playgoers. He said that in the best theatres of Milan the audiences were American, while in America they seemed to be Italian.

King Lear.

King Lear.....Ermete Novelli
Duke of Cornwall.....A. Betrone
Duke of Albany.....V. Bernini
Duke of Burgundy.....G. Dal-Cortivo
Earl of Gloucester.....G. Ferrati
Earl of Kent.....E. Piamonti
Edmund.....A. Betrone
Edgar.....G. Dal-Cortivo
King's Fool.....N. Pescatori
Goneril.....O. Giannini
Regan.....E. Sanpauli
Cordelia.....V. Servolini
Major-Domo of Duke of Cornwall.....V. Bernini
Gentleman of Retinue of King.....G. Galotti
Courtier.....G. Pomi
Messenger.....V. Bartolotti

Novelli's Lear, which he presented on March 19, is scarcely the Lear of Shakespeare. In place of the outraged, loving, broken-hearted father, who in spite of his misfortunes remains every inch a king, the Italian depicts a self-pitying, senile old man, without a trace of dignity. This conception was given with considerable force and naturalness and with a marvelous play of facial expression, yet to put the heroic figure of Lear in the same class as the hundreds of broken-hearted stage parents is little short of blasphemy. Shakespeare's Lear was an Englishman and an English King, in whose nature stirred the melancholy and the depths of feeling possible only to those of northern blood. Novelli's Lear is a respectable Italian tradesman, acted with true Latin artistry. To compare it with the wide sweep of any of the great English-speaking actors or even with the powerful performance of Salvini would be absurd. It was the conception of a man who missed the higher reaches of the part, but who impersonated admirably its more superficial aspects.

The company was adequate. A. Betrone as Edmund, though extremely un-English in appearance, acted with much subtlety. E. Piamonti made the Earl of Kent look and act like a Piedmontese innkeeper, but L. Ferrati showed real force as Gloucester. N. Pescatori was conventionally adequate as the fool. O. Giannini made a fine appearing Goneril.

The Merchant of Venice.

Shylock.....Ermete Novelli
Jessica.....Mme. L. Rossi
Portia.....Mme. O. Giannini
Serena.....Mme. E. Sanpauli
The Duke of Venice.....V. Bernini
Antonio.....L. Ferrati
Bassanio.....A. Betrone
Gratiano.....V. Servolini
Salanio.....A. Arista

Solanio.....O. Galotti
Lorenzo.....N. Pescatori
Tubal.....G. Dal-Cortivo
The Prince of Morocco.....G. Pomi
Lancelotto.....Mme. E. Sanpauli
Page.....V. Bartolotti
Fisher of the Ties.....V. Bernini
Antonio's Servant.....M. Serra

Novelli's Shylock, which he played first on Wednesday night and repeated Saturday afternoon, was so far removed from any recent, English or American, impersonation of the role that comparison would entail discussion of how Shakespeare intended the character to appear. Novelli makes him a Jew without dignity, fiercely vindictive, hypocritical, penurious, affectionate in an elemental sort of way, childishly emotional, altogether without a sympathy compelling trait. His Shylock is a partial reversion to the low comedy character of before Macklin's time. His performance has a certain strength and much theatrical value, but is uneven on the side of impersonation. Shylock's hatred of Antonio is simulated with a fine display of primal passion, but at the end of the scene when the bargain is made Shylock links arms with his gentle enemies and goes away with them in evident good humor. The scene following the flight of Jessica he plays with vigor. He finds his door open and rushes into the house. Inside he is heard slamming chests about and shrieking his lamentations. He rushes back to the sympathy of Tubal, his turban and garb disheveled, his hair and beard disheveled. He curses the Christians who have brought their abuse to the point of stealing his daughter, and practically overwhelms himself with his own passion.

In the later scene with Tubal he makes sudden transitions from raging grief at hearing stories of Jessica's flight to inordinate jubilation at the news of Antonio's misfortune. In the trial scene he is cringing before the Duke, and Portia, vindictive toward Antonio and his friends, at first overcome by the decision of the judge, then cunningly contriving to take Bassanio's proffered money, then when sentenced by the Duke collapsing into whimpering self-pity, and finally triumphant in hatred. His exit at the close of the scene is particularly effective. He is left alone on one side of the stage. He totters toward the door, then turns, and, standing erect, hurries back a final curse of "Christians!"

The play is changed in many ways from the original. It is compressed into four scenes, each as an act. The scene in Portia's garden is omitted, and, of course, the incident of the rings, at the end of the trial scene, is left out. The scene of choosing the caskets is made the

three scenes removed any doubt as to Novelli's right to his position on the stage.

Betrone made an excellent Nemours and was especially good in his scene with the King in the fourth act. Miss Rossi made a pleasing appearance as Maria, and Madame Giannini took good advantage of the comedy elements in the role of Martha. Miss K. Sanpauli was unsatisfactory as Charles the Dauphin. V. Servolini was good as Commes, and the Cortier of E. Piamonti was an intelligent impersonation. F. Bernini made a character Tristan. The Oliver La-Daim of A. Arista lacked the cunning usually associated with the character.

La Morte Civile.

Corrado.....Ermete Novelli
Dr. Arrigo Palmieri.....L. Ferrati
Emma.....Mme. O. Giannini
Emma.....Mme. E. Sanpauli
Monsieur Gioacchino Ruvo.....E. Piamonti
Don Ferdinando.....N. Pescatori
Don Gaetano.....G. Galotti
Agata.....Mme. L. Rossi

On Friday night Novelli presented Paolo Giacometti's four-act drama, *The Civil Death*, or as it was called when Salvini played it in this country, *The Outlaw*. Novelli appeared as the escaped convict, Corrado, who, after serving thirteen years for killing his brother-in-law, has come back to his old home in search of his wife and daughter. The daughter, Emma, has been adopted by Dr. Palmieri, and the wife, Rosalia, is living in the house as Emma's governess. Through the aid of a not too good bishop, Corrado discovers the couple and accuses his wife of living with the doctor as his mistress. The doctor explains how he has taken care of the woman and the girl, and Corrado then agrees to go away with Rosalia, leaving Emma in ignorance of his relation to her. The pain at losing the daughter for whom he had broken out of prison proves too great for him, and he dies.

The character resembles in a way that of Jean Valjean in the early chapters of *Les Misérables*. Novelli made of Corrado a gross, dense, uncultured man, controlling his passion with difficulty, but easily dominated by a superior personality. His simulation of crude cunning, anger and animal-like affection was splendidly done, and the final death scene was horribly realistic.

Madame Giannini appeared to the best advantage in the role of Rosalia. Miss Sanpauli was girlish and unaffected as Emma, but did not display much ability in the more emotional scenes. Miss M. Fantoni was very good as Agata. E. Piamonti gave an extremely satisfactory performance as the Bishop, and L. Ferrati was praiseworthy as the Doctor.

Photo White, N. Y.
Elisabeth Valentin.

THE MALLETS' MASTERPIECE.

Edmund Ross.

second act, which ends with Bassanio receiving Antonio's letter and Portia sending her servant off to Padua. The character of Old Gobbo is dispensed with, and the low comedy of Lancelotto is reduced to nothing. The verse has been changed to prose and the lines have been charged with colloquialisms.

Again the supporting company appeared to good advantage. The Portia of Madame Giannini was intelligent if uninspired, and in the casket scene was played with a delightful spirit of comedy. The quality of mercy speech, in prose, was delivered with dignity and purpose. However, Portia's constant references to a law book and her evidently unexpected discovery of Shylock's infraction of Venetian statutes made it appear that she had come to defend her lover's friend without making sufficient preparation. A. Betrone gave a well informed portrayal of Bassanio. Miss Rossi made a sweet Jessica, and Miss E. Servolini made a dignified Portia. The Marquis of L. Ferrati was unimpressive. The other roles were played satisfactorily.

Louis XI.

Louis XI.....Ermete Novelli
Charles.....E. Sanpauli
Duke of Nemours.....A. Betrone
Communes.....V. Bernini
Maria.....Mme. L. Rossi
Cortier.....Mme. E. Sanpauli
The Solitary of Ardennes.....L. Ferrati
Tristan L'Ermite.....V. Bernini
Herald.....O. Galotti
Dreux.....V. Bartolotti
Richard.....N. Pescatori
Martha.....Mme. O. Giannini

Casimir Delavigne's old drama of Louis XI, familiar in various forms to every playgoer of a generation ago, gave Novelli the greatest opportunity he has had so far in his engagement. Novelli is primarily a physical actor, getting his effects by broad sweeps of gesture and facial and vocal changes. His methods are often more momentarily effective than the subjective methods of the so-called psychological school of acting, and his interpretations generally have indicated much intelligence, surety of purpose and extensive experience. As Louis XI he was at his best. He made the character malevolent, cowardly, and gave it a sort of satanic humor, but he did not indicate the devilish craftiness with which Sir Henry Irving imbued the part. He gave little indication of the growing senility of the King, and during the first three acts the approaching paralysis was suggested by occasional twitchings of the lips and hands, and an uncertainty of gait. He showed the dread of death but not its approach. In his confession scene with Father Francis the stimulation of abject fear was wonderfully done, and in the following scene with Nemours his acting became almost horrifying in its intensity. In the death scene, too, the terror reached across the footlights and held the audience immovable. These

Il Bubuero Benedico (*The Beneficent Bear*) which was played Saturday night, will be reviewed in next week's MIRROR. The attendance at all performances last week was very large, and on three nights every seat in the theatre was filled and nearly all the legal amount of standing room was occupied. The proportion of Italians in the audiences was about twenty-five to one.

The repertoire for this week is as follows: Monday, *Othello*; Tuesday, *Alleluia*; Wednesday, *Edipus Rex*; Thursday, *La Morte Civile*; Friday, *Forza Gente (Poor People)*; Saturday, *Taming of the Shrew*; Saturday night, *La Morte Civile*.

Empire—The Silver Box.

Play, in three acts, by John Galsworthy. Produced March 18. (Charles Frohman, manager.)

John Barthwick, M. P.....Eugene Jepson
Mrs. Barthwick.....Hattie Russell
Jack Barthwick.....Harry Redding
Roper.....William Sampson
Mrs. Jones.....Ethel Barrymore
Marlow.....William Evans
Wheeler.....Anita Rothe
Jones.....Bruce McRae
Mrs. Seddon.....Fanny L. Bart
Snow.....James Kearney
Julius Holden.....Forrest Robinson
An Unknown Lady.....Dorothy Scherer
Two Little Girls.....Helen Mooney
Livers.....Seldene Powell
Clerk of Court.....Louis Egan
Relieving Officer.....M. B. Pollock
Sweeping Clerk.....John Adell
Constable.....Harry Barker

That *The Silver Box* should have aroused so much discussion in London must be due to the present paucity of ideas upon the English stage. The play contains an idea and a moral purpose, and moral purposes were ever dear to the British heart, but the work itself is loose-jointed and lacking in salient interest. Whatever success it may attain in America will be owing to the popularity of its leading interpreter rather than to the merit of the play itself.

Yet the purpose of the play is excellent, and the characters well drawn and vital. The first act is long drawn out, but later the interest increases. If there had been other touches equal to that in the second act when Mrs. Barthwick hears outside the sobbing of the little boy whose mother she had sent to jail, the play might have been epoch making; as it is it remains in the regions of the might have been.

The play shows how a rich man may escape punishment for the same crime for which a poor man is sent to prison, and is a continuation of the work for legal reform begun by Dickens half a century ago. Jack Barthwick, the son of John Barthwick, a Liberal Member of Parliament, arrives home in the early morning drunk. Jones, the husband of the Barthwick's scrub woman, helps him find the keyhole, though he is drunk,

too. Young Barthwick has had a row with a female friend of easy life, and has taken her purse. He falls asleep on the sofa and Jones takes the purse and also a silver cigarette box. The theft is discovered, and Mrs. Jones, who has been cleaning in the house, is suspected. Meanwhile the owner of the purse appears and tells Barthwick, Sr., about his son's theft. Barthwick pays her and she leaves. A detective is sent by Barthwick to search Mrs. Jones's room. He finds the box and also the purse and arrests Mrs. Jones. Jones says that he stole the box and assaults the detective, whereupon he too is arrested.

Barthwick, however, is horrified when he hears that his son must appear in court, fearing that the affair with the woman will come out. He engages his solicitor, Roper, to keep this out of court. This Roper succeeds in doing. Mrs. Jones is released, but Jones is sent to prison for a month, leaving his wife and his three children in a more hopeless position than ever.

Ethel Barrymore surprised many by her depiction of the broken-spirited scrub woman. Her voice, which in "straight" parts sounds masked and throaty, is well suited to character work, and her mannerisms in some strange manner seem also to vanish. Few actresses could have suggested better the hopeless pathos of the character. Miss Barrymore's future lies in character parts, however much many of her young women admirers may revolt at the thought.

Bruce McRae was admirable as Jones, both in his brutal drunkenness and in the flashes of his better nature. Eugene Jepson was admirable in the conventional part of Barthwick, Sr., as was Harry Redding as his worthless son. William Sampson made Roper, the solicitor, a distinctly original personage with a most delightful sense of humor. Equally good was Forrest Robinson as Holden, the police magistrate. His dry, half-bored manner was an admirable study from life. Hattie Russell was effective as Mrs. Barthwick, as were William Evans as Marlow and Anita Rothe as Wheeler. Mary Nash was sufficiently lifelike as the "lady from beyond." The other parts were acted acceptably.

American—Parted on Her Bridal Tour.

Melodrama, in four acts, from Laura Jean Libbey's novel, "Miss Middleton's Lovers"; dramatized by Laura Jean Libbey and James R. Garey. Produced March 18. (Charles E. Blaney, manager.)

Frederick Edmond.....Harold La Costa
Karl Heathcliffe.....Thomas H. Walsh
Dr. Victor Ross.....Robert W. Smiley
John Middleton.....Guy Durrell
James.....James J. Flanagan
Gottlieb.....Harry Willis
Detective Wurz.....Harz G. Morley
Edward Lawlor.....H. H. Whitliff
Frank Williams.....Chas. C. Smith
Edward Martin.....J. A. Lawrence
Mrs. Ross.....Jane Sawyer
Emily.....Laura Wall
Kitty.....Sarah Baron
Flora.....Martha O'Connor
Baby.....Baby Barker
Irene Middleton.....Victory Bateman

Parted on Her Bridal Tour bids fair to rival the success of the novel from which it is taken. Its situations are exciting and abundant, and its heart interest equally plentiful.

Karl Heathcliffe is caught by his uncle, John Middleton, robbing his safe, and Heathcliffe kills him. He then substitutes a forged will which leaves all Middleton's money to him, with a request that he marry his daughter, Irene. Irene marries Karl, but just as they are to start on their honeymoon Karl is arrested for the murder and thrown into prison. Later an explosion occurs at the prison and he is reported dead. This leaves her free to marry the man she loves, Frederick Edmond. After five years of peace and happiness her former husband returns alive and well, but totally blind. He is accompanied by Victor Ross, a former admirer of the girl, and an unscrupulous villain. He tells her that unless she leaves her husband he will go to him and tell him all. Rather than have him do this, she decides to leave him. In the last act is shown a scene near the former home of the unfortunate girl. She has returned to see her child, and it is there the principal characters meet. Her marriage with the former convict is proved illegal because of his previous marriage, and husband, wife and child are happily united and all ends well.

Victory Bateman as Irene was forceful in her emotional passages and natural in her quiet moments. Harold La Costa was mainly as Edmond, and Thomas H. Walsh was effective as Heathcliffe. Robert W. Smiley as Dr. Ross was only passable. James J. Flanagan was amusing as Jones, and Sarah Baron as Kitty was both amusing and pretty. Guy Durrell as Mr. Middleton showed dignity, and Harry Willis was good as the German, Gottlieb. Martha O'Connor was natural as Flora, and Baby Barker was decidedly better than the average stage child. The settings, especially in the second act, were effective.

Lincoln Square—The Holy City.

Play, in four acts, by Thomas William Broadhurst. Revived March 18. (William Morris Company, managers.)

Barabbas.....Theodore Frickeus
Peter.....T. W. Hamilton
Judas.....John McMurtrie
Judas.....Richard Sherman
Lazarus.....A. W. Glass
Zacharias.....Clinton Lloyd
Calaphas.....J. H. Greene
Habakuk.....Raphael Newman
Micah.....Charles C. Smith
Pilate.....William Morris
Calchob.....Frederick Wright
Marcus.....Carl Anthony
Silenus.....Claude Brody
Mary Magdalene.....Miriam Hutchins
Martha.....Miriam Hutchins
Miriam.....Anna Wheaton
Flora.....Irene Moore
Salome.....Lena Kern
Rebecca.....Helen Hollis

The Holy City was reviewed in *THE MIRROR* when it was produced at the Fifth Avenue Theatre on Jan. 30, 1905. Theodore Frickeus, in the revival, was forceful as Barabbas, and William Morris was good in the small part of Pilate. Jane Wheatley was effective as the humble Magdalene, as was J. H. Greene as Calaphas. Richard Sherman as Judas did fairly well, though he rather over-emphasized the part. The rest of the support was adequate, and the settings were remarkably effective.

The Holy City was withdrawn Saturday night. The house will be dark this week prior to the installation of the William Morris Stock company on April 1.

Irving Place—Salome.

Drama, in one act, by Oscar Wilde. Produced in German, March 21.

Herod.....Friedrich Holthaus
Herodias.....Marie Immisch
Salome.....Hedwig v. Ostermann
Johannas.....Carl Hachold
Tigellinus.....Franz Erlau
The Young Syrian.....Willi Kaler
The Cappadocian.....Eugen Hohenwarth
The Arabian.....Otto Bodecker
First Soldier.....Otto Meyer
Second Soldier.....Lena Kern
Page.....Marianne Bratt
First Jew.....Max Hanneker
Second Jew.....Willi Frey
Third Jew.....Max Hanneker
Fourth Jew.....Frits Haller
Fifth Jew.....Jacques Horwitz
First Nazarene.....Franz Kierschner
Second Nazarene.....Adolf Neundorfer
Sadhu.....Richard Habrich
Pharisee.....Jacques Lorian
A Slave.....Stef Angelo

Zum Einsiedler.

Comedy, in one act, by Benno Jacobson. Revived March 21.

Robert Schloman.....Max Hanneker
Bertha.....Georgina Neundorfer
Dr. Siegmund Cordulius.....Max Liebl
Edith.....Trade Voigt
Ferdinand.....Franz Erlau
Anna.....Lina Hanneker
Friedrich.....Otto Bodecker

All thanks to Direktor Corried for his courage in producing much discussed and much berated

Salome, Oscar Wilde's one-act play, at the Irving Place Theatre last Thursday night. No small degree of courage was required to do this in the face of the storm of opposition that met the Director at the Metropolitan Opera House. His wisdom in putting on this drama of passion and blood was amply vindicated by its reception at the hands of an audience which packed the theatre to the doors. Even the ticket speculator, hitherto unheard of at Fifth Avenue and Irving Place, knew something unusual was forward and busily piled his trade.

It would certainly have been a pity if the prudence that worked such havoc at the Metropolitan had been able to extend its blighting influence to the German Theatre. In that case we should have missed one of the greatest artistic successes in years. Undoubtedly the play is strongly erotic and tainted with decadence, but (and this should be emphasized) it is not suggestive. Many a far worse play has held the boards in this highly moral—Heaven save the mark!—city of ours without a single voice being raised in protest. Wilde, the poet, not Wilde, the epigrammatist, comes to the fore in Salome. The verse is never commonplace and more often than not it possesses rare charm, and it is instinct with language and symbolism. These latter qualities create an Oriental atmosphere vivid enough to be felt. The action moves so slowly that the beauty of the poetry has every opportunity to make an impression.

To Friedrich Holthaus belongs a double meed of praise. He staged the play and also acted the part of Herod. In both capacities did he distinguish himself. His make-up was striking and he depicted with never failing skill the pusillanimous, superstitious, vacillating, lustful monarch. Marie Immich was admirable as Herodias. Her tones were harsh and strident—as the part demanded—and her laughter rang hard as steel. Carl Mischel looked the Baptist. He used his fine voice well as a rule, though occasionally he was overdone. Hedwig von Ostermann in the title role was a surprise. She rose triumphantly above physical limitations and by sheer force of her acting won no mean success. The variant moods of the maid—her jealousy of the young Captain, the awakening of passion at sight of the Baptist, to be quickly followed by hatred on his repulse of her—were denoted by Miss von Ostermann with the greatest felicity. She managed the scene well, and at the same time robbed it of suggestiveness. The other point of attack, the kissing of the head, was absolutely without offense. Salome envelops the charger containing the head in a long cloak she wears and under cover of the cloak she does the kissing.

The one set was very good and the costumes were sumptuous.

Salome was followed by Benno Jacobson's one-act comedy, Zum Einsiedler (The Hermitage), which has been seen here before. It made as pleasant an impression as heretofore. Max Hinder and George Neundorff as the couple celebrating their silver wedding were more broadly humorous than when they appeared at the earlier presentation of the play. Max Lieb and Trude Voltz were amusingly awkward and shy as the newly wed pair.

Fifth Avenue—Raffles and Peer Gynt.

There was a double bill here last week, consisting of Raffles, preceded by two scenes from Peer Gynt, played by Warner Oland as Peer Gynt and Hilda Englund as Ase. A synopsis printed in the programme enabled those who cared to read it to get some idea of what it was all about, but the majority of the people in the audience manifested little interest in the earnest efforts of the players to give them a small sample of Ibsen's great play. Both Mr. Oland and Miss Englund worked hard, but the spectators seemed to relish the more stirring scenes in Raffles, in which Alphonse Ethier scored a distinct hit, playing the title role in an easy, effective way that won great favor. William Melrose was clever as Captain Bedford, and James A. Bliss gave a good account of himself as Lord Amerseth. Henrietta Browne as Gwendoline acquitted herself well in an easy part, and Ernest Anderson was effective as Crawshaw. Others in the cast were George D. McIntyre, Herman Hirschberg, Harry MacAuliffe, C. M. Le Vines, Lorena Atwood, Emilie Melville, Dorothea Radler and Fannie Marhoff. Between the acts Mearns, a clever musician, and Jeannette Allen appeared. This week's attraction is The Little Gray Lady.

125th Street—The Love Letter.

The Love Letter, adapted by Ferdinand Gottschalk from the original of Victorian Sardou, made a good impression as presented by the stock company. Mabel Caruthers played Florence with a delightful comedy touch, and William Norton as Philippe Jobelin scored heavily, showing that he is just as clever in comedy as he is in more serious work. Paul McAllister as Casimir Bevilion; George Howell as Potard; Robert Lee Hill as Oliver Loyel; Dudley Hawley as Oscar Mirival; Louise Randolph as Gilberte Loyel; Agnes Scott as Louise Mirival; Riley Chamberlain as M. Gaston; George Manning as Fabian; Martin Faust as the comelizer; James Hunsden as the waiter; Mathilde Dehon as Madame Bourgois; and Rosa Bender as Adeline completed the excellent cast. Florence Saunders and Stevenson and Nugent appeared in the olio. This week's attraction is Uncle Tom's Cabin.

New Amsterdam—Mansfield.

The final week of Richard Mansfield's New York engagement was devoted to a repertoire of his most popular characterizations, all of which are too well known to need comment. On Monday night he appeared in The Scarlet Letter, Tuesday and Friday nights were devoted to Beau Brummel, Wednesday and Saturday to A Parisian Romance, Friday to Dr. Jekyll and Mr. Hyde, and on Saturday afternoon he gave a final performance of Peer Gynt. His engagement here this season has been the most successful in several years. This week, The Grand Mogul, with Frank Moulton as the star, begins a run at this house.

Empire—Student Performance.

The closing performance by the students of the American Academy of Dramatic Arts was held at the Empire Theatre on the afternoon of March 22. Ibsen's powerful drama, The Vikings at Helgeland, was the principal feature of the programme. Two one-act pieces were also performed; one a drama of the Franco-Prussian War, by Leslie Stuart, and called A Scarlet Lily, and the other a comedy adapted from the French of Edward Pailleur, by Katherine Berry d'Zerega, and entitled The Spark.

Ibsen's great drama, acted for the first time in America by these well trained students, so far overshadowed the rest of the programme that it is difficult to consider the lesser plays. The cast of The Vikings at Helgeland was as follows:

Ornulf of the Fjords	Peretz R. Spire
Sigurd the Strong	Hugo Wallace
Gunnar Headman	Carl Ross Hemmings
Thorolf	Erskine Sanford
Kare the Fugitive	Francis P. Conway
Egil	Beryl Pullman
Daggy	Nancy Avril
Horda	Alice Leal Pollock

The Vikings is one of Ibsen's earlier plays, antedating by a generation his modern dramas. For story and character he went to the same source from which Wagner drew his Ring des Nibelungen. Horda is Brunnhilde and Ornulf, Sigurd and Gunnar are of the half-mythical saga-heroes of the North. The play has a wonderful emotional sweep that moves to a tremendous climax that is both poetic and dramatic. The story of this play is full of the free spirit of youth and of elemental honor. Its characters are heroic and its action is full of the clash of swords and the striving of primitive forces. The climax comes in the tumult of a storm, and the wild ride of the Valkyrie across the sky. The plot is too long to relate. The play is published by Scribner in the same form as the better known of Ibsen's dramas.

It was a courageous undertaking to present

inexperienced students in the roles of Horda and Ornulf alone, to say nothing of the ability required to play Sigurd, Gunnar, Daggy and the rest, and the result must have surprised even the most sanguine of teachers. The acting would have been creditable to any group of actors, and seldom have been heard read with so much dignity, purity of tone and complete intelligence as Peretz R. Spire read Ornulf's speeches. His entire performance, from his first appearance on the stage, was marked by unusual power, and his chanting of the saga of Ornulf's deed was unequally magnificent. If he fulfills the promise he made last Friday afternoon there will have to be new dramas written for him, or he will have to confine himself to those of another age.

Alice Leal Pollock as Horda also gave promise of future greatness. No other of Ibsen's characters, unless it be Hilda Goller, perhaps Rebecca West in Rosmersholm, is so subtle, so fateful, as this Viking woman. Miss Pollock lacks the experience necessary to reach the inner part of such a role, but she informed the part with vigorous intellect and much repressed power. Her work in the third act was particularly good, except at the point of her confession of love to Sigurd. Here she was too restrained, so that the elemental passion of the lines did not appear in her acting. The final scene with Sigurd, preceding his death, was finely played. Nancy Avril made an excellent Daggy, her delicate beauty showing in strong contrast to Miss Pollock's imperious presence. She gave the character nearly its full value, and marked herself as an actress of some ability. Hugo Wallace as Sigurd was manly and dignified and seemed gifted with power for heroic roles. Carl Ross Hemmings played Gunnar carefully and intelligently, simulating the peace-loving nature of the character as well as the natural coarseness of it. Erskine Sanford was good as Thorolf. Francis P. Conway as Kare, the peasant, deserves a vote for his reading and for his acting in general. Beryl Pullman was very satisfactory as Egil, Gunnar's child. The play was staged as carefully as a production intended for a run, and the "extra" people, made up of other pupils at the school, were well trained.

A Scarlet Lily preceded The Vikings. It is a not particularly well written drama, along a somewhat old theme. Denise, granddaughter of the Viscount de Bruyere, is in love with Prosper le Coc, a young doctor. Prosper, however, loves Alita, Denise's younger sister. The grandfather will not give his consent to a marriage, and Denise, unable to persuade him to change his mind, poisons him with a medicine left by the doctor. The doctor learns of her crime, substitutes a harmless drug, and pretends to Denise that the old man has died naturally. Denise thereupon goes away happy, to be a Red Cross nurse. The cast:

Prosper le Coc	Harry Melick
Viscount de Bruyere	Charles H. O'Donnell
Denise	Winifred Lowe
Alita	Isabelle Grace Morris
Babette	Evelyn R. Ferguson

Charles H. O'Donnell did very well as the ill-tempered old Viscount. Harry Melick was satisfactory as the doctor. Winifred Lowe seemed ill at ease in the role of Denise, but she played the poisoning scene with a good deal of strength. Isabelle Grace Morris as Alita and Evelyn R. Ferguson as Babette, the housekeeper, exhibited no extraordinary talent.

The programme closed with The Spark, a comedy of cross purposes, played very well by the following cast:

Rosal de Ceran	Hugh Dillman
Leone de Renat	Frances Many
Antoinette	Beatrice Noyes

All three plays were produced under the stage direction of Charles Jehlner.

Lycum—Sheridan Benefit.

The benefit for Mattie Sheridan, held at the Lycum Theatre on March 12, was largely attended. Edmund Breese in a one-act play by Edward Pele, entitled The Man's Masterpiece, gave a bit of acting that brought the ordinarily self-contained matinee audience to its feet in deafening applause and continued shouts of bravo! Mr. Breese read his lines with a power that was a revelation. Unless all signs fail he bids fair to make a name as a Shakespearean actor. With Mr. Breese in the play were Richard Malchen and Elizabeth Valentine. Others who appeared were Edwin Markham, who read "The Man with the Hoe"; Hope Booth in The Little Black Lady; Bernard Robinson, Dempster, Laura Butt and Henry B. Stanford, who acted excellently in Anthony Hope's playlet, Beauty and the Beast; Paul Armstrong, Edna Murray, Charles A. Bigelow; the third act from The Man of the Hour; Harriet Ross, Julia Hume, Kitty Berger, George F. Curtis, Minnie Dupree, Wright Kramer and Charles Martin in The Last of the Claytons; Wilfred Lucas, Rose Coghlan, Lynn Pratt and Irene Timmons in The Ace of Trumps; Regina Arta, Mary Shaw and Mr. Pauncelott; The Silent System; Stella Price; Holloway; Elita; From Otis; Lorena Griffin and Warner Oland and Hilda Englund in Peer Gynt. Programmes and flowers were sold by the following young ladies under the direction of Doris Hardy: Jessie Oliver, Anne Boyer, Mabelle Dean, and Loretta Ward, of The White Hen; Margaret Wheeler, Caroline Greene, Helen Hilton, Annie Ives, Claire Lane and Amy Lesser, of The Chorus Lady; Willette Kershaw and Evelyn Vaughn. A scene from The Mallet's Masterpiece is reproduced on the second page.

Casino—Wheatcroft Matinee.

The first public matinee of the students of the Stanhope-Wheatcroft Dramatic School took place at the Casino on March 21. The students taking part showed the careful training they had undergone, this being particularly noticeable in their enunciation. Among the graduates was Mrs. Wheatcroft's son, Stanhope Wheatcroft, whose good work called forth liberal applause. Another excellent bit of acting was done by Fannie Harts. The first play was called Modern Love. It was by Frances E. Johnson. The cast was as follows:

Joshua Henderson	Lawrence Craddock
Martha	Grace Winslow
Florence	Virginia Howard
Walter Ramsey	Edward Lea
Miss Murray	Georgia Griffin
Mary	Margaret Brewster
Dummkopf's Girl	Anna Gould
Flueker	A. Wheatcroft

The three tails of the tribulations of Florence Henderson and Walter Ramsey in their efforts to be alone. They are engaged and every one spies upon them. They finally go to the roof with no better results. Virginia Howard was attractive and natural as Florence, but overdid her facial expression. Edward Lea was good as Walter Ramsey, as was Lawrence Craddock as Joshua Henderson. Grace Winslow was acceptable as Martha, and Georgia Griffin did well the old maid, Miss Murray. Stanhope Wheatcroft had little to do as the Plumber, but did that little effectively. Grace Gould did an admirable bit of character acting as the dressmaker's girl, and Margaret Brewster was good as the maid.

The following young men gave the dual scene from Romeo and Juliet:

Romeo	Robert J. Lane
Tybal	Robert J. Lane
Benvolio	Edward Lea
Mercutio	Stanhope Wheatcroft

The Mercutio of Stanhope Wheatcroft was extremely good for a young actor, though a greater play of facial expression would have improved it. Lawrence Craddock as Tybal and Edward Lea as Benvolio were acceptable, as was Robert J. Lane as Romeo, though his enunciation might be improved.

The third play was The Turn of the Road, by Julia White. It was an allegory showing the way in which hope revives man's drooping nature through her influence upon his wife. The cast was as follows:

A Man	Robert J. Lane
His Wife	Mabel M. Henderson
Hope	Katherine Milroy
Despair	Fannie Harts

Fannie Harts as Despair was handsome, and acted with exquisite grace. She must work, how-

ever, a little upon her enunciation, as it is at present marred by the traces of a lisp. Robert J. Lane acted the Man with real power. Mabel M. Henderson was effective as the Wife, as was Katherine Milroy as Hope. The play itself had many charming lines, but could be cut to great advantage.

Look at the Clock, by Paul Marion, had the following cast:

Reginald Boggley	Hugh Wynne
Kenneth Hermet	Lawrence Craddock
Mrs. Cassell	Virginia Gill
Anita Astor	Frankie Hill
Harriet Astor	Georgia Griffin
Miss Smith	Jan Grey
Dorothy Upton	Lucille Austin

Dorothy Upton and Kenneth Hermet are surprised by Mrs. Cassell, a gossip, together after the rest of the house had gone to bed. Knowing that Mrs. Cassell will create a scandal, Dorothy pretends to be waiting in her sleep, and Kenneth tells Mrs. Cassell that she has compromised herself with him. This effectively stops Mrs. Cassell's tongue.

Lawrence Craddock was fair as Kenneth, though he will have to move with more grace. Lucille Austin was acceptable as Dorothy, as was Hugh Wynne as Reginald Boggley. Jan Grey was good as Miss Smith, as was Vivian Gill as Mrs. Cassell. Frankie Hill and Georgia Griffin as the two sisters did well in small parts.

Dream Fugue, by Wynn Miller, tells the story of a disappointed father, who has been supported by his cousin, who had loved him formerly. He returns and demands more money, saying that if she does not give it he will take his daughter from his cousin, who had protected her. The daughter thinks that her father is dead, and that he was a good man, and so works upon her father's feelings that he leaves her to marry her sweetheart. The play was not without human interest, though rather sugary and very long drawn out. The cast was as follows:

Robert	Robert J. Lane
Philip	Stanhope Wheatcroft
Lacy	Hope Lucas
Margaret	Beatrice Noyes

Stanhope Wheatcroft made a manly Philip, and Hope Lucas was sweet as Lacy. Beatrice Noyes was pathetic and most refined as Aunt Margaret. Robert J. Lane was fair as Robert, but must pay more attention to his enunciation. The Marble Arch, by Edward Rose and A. J. Garraway, had the following cast:

Jack Merrowether	Edward Lea
Captain Trenham	Hugh Wynne
Constance Cameron	Rena Dair
Marion Merrowether	Katherine Milroy

Constance Cameron writes an anonymous letter to Jack Merrowether in order to prove to Merrowether's wife that all men are fickle. Jack, however, gives the letter to Trenham, his friend, who meets Constance. Constance does not know Jack and thinks that Trenham is her husband, but all is finally cleared up. Hugh Wynne was good as Trenham, as was Edward Lea as Merrowether. Rena Dair acted well the part of Constance, though she will have to render more musical the tones of her voice. Katherine Milroy was adequate as Marion.

At Other Playhouses.

MAJESTIC.—The Tourists returned to this house last night (Monday), replacing On Parade.

NEW YORK.—William Faversham in The Squaw Man replaced The Spoilers last night (Monday). The engagement is for one week.

WISER.—In Old Kentucky was played here last week to the satisfaction of large audiences. This week, Dany Lany's Vacation.

THIRD AVENUE.—Woman Against Woman attracted large audiences here last week. The cast was as follows: John Tremader, Frank Justice; Phil Tremader, Charles B. Hawkins; Sir Henry Chesterton, Charles P. Rice; Gilbert Cranch, D. E. Benn; Doctor Grayson, J. F. Watson; Peter Crank, Archie Curtis; Rachel Westwood, Olive West; Miriam, Kathleen Barry; Deborah, Maud Atkinson; Mary Pedley, Henrietta Mayer; Denise Barton, Grace Welby. This week, Rip Van Winkle.

THEATRA.—A Man's Broken Promise pleased audiences here last week. This week, The James Boys in Missouri.

METROPOLIS.—David Higgins in His Last Dollar was here last week. This week, Texas.

YORKVILLE.—Kellar and Harry Valadon kept large audiences amused and interested here last week. This week, Hap Ward in Not Yet, but Soon.

GRAND OPERA HOUSE.—George M. Cohan in George Washington, Jr., performed here last week. Wonderland this week.

FOURTEENTH STREET.—Eugenie Blair in The Women in the Case was the attraction here last week. Miss Blair appearing in the role originated by Blanche Walsh. This week, The Two Orphans.

NEW STAR.—Old lessons from the Bowers were received with popular favor last week. This week, Martin's Uncle Tom's Cabin.

GARDEN.—Ben Greet's Players appeared for the first half of the week in As You Like It, using scenery, and for the remainder of the week in Julius Caesar in Elizabethan style. This week's bill is Everyman.

SOTHERN-MARLOWE SAIL.

E. H. Sothern and Julia Marlowe sailed for London on March 21 on the Hamburg-American liner America. The company left on the Milwaukee on Saturday. On this steamer also went ten carloads of scenery, which the company will use in England. The engagement will open on April 15 at the Waldorf Theatre, and will last six weeks. The entire equipment for the presentation of twelve plays will be taken abroad with the company.

The first week of the engagement in London will be devoted to The Sunken Bell, Jeanne d'Arc, Twelfth Night and As You Like It. The second week will be devoted entirely to When Knighthood Was in Flower. The bill for the third and other weeks has not yet been decided upon.

During the London engagement the Sothern-Marlowe company will present five plays that were not given during the eight weeks' engagement at the Lyric Theatre: The Daughter of Jorio; Joyelle; by Maeterlinck; Gomer; As You Like It, and When Knighthood Was in Flower.

PHILADELPHIA SOCIETY HIPPODROME.

Society amateurs, reinforced by Eddie Foy, a choice from The Orchard and several other professionals, gave a society hippodrome on March 21, at the Bellevue-Stratford, Philadelphia. The affair was for the benefit of the Modified Pure Milk Society. Some of the amateurs were Mrs. Horace Jane, Dr. William Furness, William Hare, Philip Hamilton, William Newhall, Laura Bucknor, Eleanor Wurtz, Isabel Sayers, the Misses Hainshurst, Emil Hare, Dr. William Drayton and Marie Denegre. Among the professionals were Eddie Foy, Harry Kelly, Nella Webb, the Arons Musical Comedy team, Bobby Barry, Grace George, Frank Worthing, Robert Haines and Janet Priest.

LONDON LYCEUM TO REOPEN.

The old Lyceum Theatre in London, which for some years has been a music hall, is to be turned again into a theatre. Henry B. Smith and Ernest Carpenter are to manage it, and the first play will be of the Zenda type. Popular prices will prevail.

PENN YAN THEATRE BURNS.

The Yates Lyceum Theatre, Penn Yan, N. Y., was practically destroyed by fire on March 18 just before the rise of the curtain on The Hottest Coon in Dixie. The audience escaped without casualties. The company's loss will be about \$800, though A. A. Copeland, one of the actors, lost jewelry valued at over \$1,000.

REFLECTIONS



Photo by Fisher, Columbus, O.

Above is a picture of Edward Mackay, who has achieved a distinct personal success as Marco Valerius in Henry Miller's production of Martin V. Merie's romantic Roman play, The Light Eternal.

For twenty years Eva Scott has been known in the profession by that name. Within the past two seasons the appearance of a young woman using the same name has caused considerable complication, and as a result in future Eva Scott, who this season is with The Human Hearts company, Western, will take her mother's name and be known hereafter as Eva Scott Megan.

The Merritt Amusement Company, recently incorporated for the purpose of promoting the interests of Grace Merritt, at a meeting recently held in its New York office appointed Ernest Shipman general manager. Miss Merritt will continue for the balance of this season in the leading role in When Knighthood Was in Flower. Negotiations are now under way for a new play by a well-known American author as a vehicle for her next season's tour.

Alberta Gallatin and company will rest during Holy Week at Syracuse, N. Y.

Laura Burt and Henry Stanford will spend two weeks with friends in Maine prior to the reopening of their Spring season under the direction of Ernest Shipman.

Anna Day and company will close their regular season at New Orleans on April 12. The company will return immediately to New York, and after a brief lay off a Spring tour will be inaugurated, including engagements in several nearby cities.

William Pruett replaced William F. Carleton as Abdallah in The Tattooed Man at the Criterion Theatre last night.

Mr. and Mrs. W. S. Harkins celebrated the thirtieth anniversary of their marriage at Halifax, N. S., on March 14. Mrs. Harkins is a native of Truro, N. S.

Robert Mantell and Marie Booth Russell gave a reading from Othello at the National Park Seminary, Washington, on March 18.

A fire in a building next to the Lyceum Theatre on Forty-fifth Street on March 21, during the first act of The Lion and the Horse, forced smoke into the theatre. For a time people began to get uneasy, but were assured by the ushers that there was no danger and the performance proceeded.

When S. Greville, one of the charter members of the London Independent Theatre, gave a lecture on "The Rise and Progress of Drama and His Plays" at the National Arts Club on March 20.

Richard Carle, in The Spring Chicken, will follow The Belle of Mayfair at Daly's Theatre on April 1.

A second company to play Mrs. Warren's Profession will begin a Spring tour at Kansas City on April 1. Rose Coghlan will play Mrs. Warren. The company now at the Manhattan Theatre will go to Chicago next week.

Ben Greet's repertoire for his final week at the Garden Theatre will be: Monday, April 1, As You Like It; Tuesday, Much Ado About Nothing; Wednesday, Twelfth Night; Thursday, The Merchant of Venice; Saturday, Sunday, Julius Caesar; Saturday evening, Macbeth and Paces.

Guy Bates Post was out of the cast of The Hair to the Hoarsh last week, recovering from a slight operation on his jaw. His place was taken by Louis Morrell, whose own role was played by Harry Ribbins.

A. P. Boshier and Fanchon Joyner-Boshier closed with the Tenderfoot company Feb. 23, and opened with York and Adams's Banners and Brokers company in St. Louis on March 10 for the rest of the season.

Edda Rotal and Thomas F. Donnelly have signed with Robert Kane for a season of twenty-two weeks, opening on April 6 in musical comedy and comic opera; three weeks in Savannah, Ga.; three weeks in Charleston, S. C., and sixteen weeks in Newark, N. J.

The special Thursday matinee of The Rose of the Rancho will be continued at the Belasco Theatre throughout the rest of the season.

Special matinee of A Doll's House will be given at the Lyric Theatre on Thursday of this week and next. The regular Wednesday matinee of Hedda Gabler will be omitted.

"Ibsen and Woman" is the title of a lecture which Mrs. Amelia von Ende will give in the hall of the League for Political Education on Thursday afternoon, April 4, at 8.30 o'clock.

Ben Hur will have been performed 2,500 times on April 2. It was produced in New York on Nov. 26, 1899.

Grace Filkins has resigned from the cast of The Ambitious Mrs. Alcott on account of illness. Dorothy Dorr has been engaged to play the title role in her place.

James D. Barton and company are to produce a new melodrama, Under Suspicion, on the road this Spring.

The fiftieth performance of The Beckoning was given at the Berkeley Lyceum Theatre on March 20.

Nellie A. Ott (Gladys Claire) secured a divorce from Phil Ott, in Boston, recently.

John B. Doris will produce two new plays by Marguerite Merrington at the Bijou Theatre at the close of Madame Nazimova's engagement there.

Kenyon Bishop, Julia Taylor, and William Hawtrey have rejoined the cast of The Ambitious Mrs. Alcott, which is to be produced at the Astor Theatre next week.

A powder to be shaken into the shoes. Your feet will cool, nervous and damp, and get tired easily. If you have aching feet, try Allen's Foot-Ease. It揉s the feet and makes them tight shoes easy. Cures aching, swollen feet, corns, blisters and callus spots. Relieves chilblains, itching and bunions of all pain and gives rest and comfort to feet. Do dry. Sold by all Druggists and shoe stores. Do not accept any substitute. Trial package FREE. Add Allen B. Olmstead, Le Roy, N. Y.

"THE HEADLINERS"

DARCY AND WOLFORD

INC.

Plays ARNOLD WOLFORD

Secy. and Treas.

Engagements

Telephone, 5305-28th. 1402 Broadway, Knickerbocker Theatre Bldg., Suite 234-25-26-27-28.

"MANAGERS"

Any Play in existence that is available for Stock, Repertoire, or Road Production can be secured through us.

"SPECIAL NOTICE"

Our Dramatic Agency is prepared to furnish you with people in all lines. This Dept. is in charge of Mr. Paul Scott, who will give your wants his personal attention. Call, write, wire or 'phone us.

Our Motto—"NO MISREPRESENTATION."

"ACTORS"

We want you all on our books. Come up and register. Our reception room is for your use. You are welcome. We will get you the best engagement we can, consistent with your ability.

PAUL SCOTT,
Manager.

Chap 16 pleased fair business. My Friend from Arkansas 21. The Great Lafayette 21. Olga Von Hatzfeldt in The Little Duchess April 5.
ALBANY.—GRAND (C. E. Hennings, mgr.): Driven from Home 16 matinee and night, gave good satisfaction to good business. The Squaw Man 18 gave excellent satisfaction to crowded house. The Unhatched Man 20. Josh Perkins 20. Little Tycoon (local) April 1. One Woman 2. Little Duchess 3.
CONOVERVILLE.—AUDITORIUM (P. E. Kohl, mgr.): The Squaw Man 18 delighted good audience. The Squaw Man 18 pleased large business. The Red Feather 21. Kathryn Osterman 23. Willard Mack and Maude Lane Stock co. April 1-4.
RICHTON.—GENEY (J. A. Schuler, mgr.): Maude Lane 18 pleased good business. The Red Feather 21. Maude Lane 22. Maude Lane 23. The Maude Lane 23.
MUNICH.—WYNN'S GRAND (H. R. Wynn, mgr.): Maude Lane 18 pleased good business. The Red Feather 21. Maude Lane 22. Maude Lane 23. The Maude Lane 23.
AUBURN.—HENRY'S OPERA HOUSE (C. O. Henry, mgr.): Woman of Mystery 12 pleased fair business. William Owen in Romeo and Juliet 19. The Red Feather 21.
LA FORT.—THEATRE (Central States Theatre Co., mgr.): D. M. Nye, mgr.: The Girl of the Golden West 20; large advance sale. Sweet Clover 22.
ANGOLA.—CROTON OPERA HOUSE (R. E. Willis, mgr.): William Owen in Romeo and Juliet 20; advance sale very large. Hans Hansen April 4. Eva Bartlett May 3.
ALBANY.—OPERA HOUSE (C. O. Russell, Jr., mgr.): A Woman of Mystery 14; big house, considering weather; best of the season. A Romance of Ocon Hollow 17. Two Merry Tramps April 29.
DECATUR.—BOSS OPERA HOUSE (J. W. Boss, mgr.): Harry Hastings in The Black Crook 18.

INDIAN TERRITORY.

MUSKOGEE.—HINTON (W. M. Hinton, mgr.): North and South's Parallel 11 pleased capacity. A Soldier's Story 14, with vaudeville; good business. The Holy City 20. Painting the Town 21.
SOUTH WALESTER.—LANGDALE OPERA HOUSE (A. Bert Hinton, mgr.): Parallel 11 pleased good house. The Holy City 18. Lyman Howe's pictures 24.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (R. O. Ellsworth, mgr.): The Time, the Place and the Girl 15 to big business; pleased; good work done by Arthur Deane, Violet McMillan, Lucia Brown, Ida Brown, and an excellent chorus. Flora De Voss co. week 24. Kara Kendal in Swell. Elmer Watson April 1. Dr. Watson 22.—ITEMS: Special trains on the Rock Island and Illinois Central brought in theatre parties from the north and east for the Time, the Place and the Girl. The Iowa Falls Military Band to be broken for weekly concerts in several towns in this part of the State the coming season. Professor Murray, leader of Metropolitan Orchestra, left 20 for a visit to his old home in Sweden. FRANK E. POSTER.
OTTUMWA.—GRAND (C. Frank Jones, mgr.): The Man on the Box 9 pleased a full house. The College Widow 20. Concert by Schubert Mandolin Club 21. Empire Stock co. presents Her Own Way 22. The Midnight Escape 23. FRANK E. POSTER.
DES MOINES.—THEATRE (Central States Theatre Co., mgr.): D. M. Nye, mgr.: The Girl of the Golden West 20; large advance sale. Sweet Clover 22.
GRAND.—WILLIAM FOSTER, mgr.: Montana 14-16; big business and good co. For a Human Life 17-20; excellent good business. The Way of the Transgressor 21-23. Washington Society Girls 24-27. The Village Parson 28-30. Holy Tolly 31-3. SHUBERT'S (Ward and Henry, mgr.): Maude Lane 18; capacity two evenings and matinee; hundreds turned away; great satisfaction and co.
FORT DODGE.—MILLARD (Arthur and Rule, prop.): William P. Dwyer, mgr.: The Time, the Place and the Girl 15; excellent; every seat sold the day of the performance. Arthur Deane in the star part made a hit. Owing to a misunderstanding with the management no matinee was given as advertised. The Grand Stock co. opened a week's engagement 18 in wife for wife to a big audience; The Average 19; good repertoire co. James Boys 23. Kara Kendal in Swell Elmer Watson 24.—ARMORY HALL (Carl Quist, mgr.): Kilo Beach Yaw 18 delighted a big audience. After the performance she was given a reception by local ladies.
CLINTON.—THEATRE (C. E. Davis, mgr.): The Millionaire's Revenue 14 proved interesting as handled by capable co.; fair business. A Lucky Day 16 pleased a top-heavy house. The Lion and the Mouse 18; full house; pleased. Josephine Lovett and Paul Everett dominated over a good cast. Majestic Vaudeville co. 19; fair business and entertainment. The Royal Chef 20 made good to very fair business. "Way Down East" 21. The Ham Tree 23. Majestic Vaudeville 24. The College Widow 27. Pauline Play 30. Dr. Sawyer 31. The Village Parson April 1. Kara Kendal 4.

CHUBAS RAPIDS.—GREEN'S OPERA HOUSE (Wm. R. Collier, mgr.): Nat Wills in A Lucky Day 15 pleased good house. Maude's Minstrels 16; fair to good house. The Frank E. Long co. 17; good to capacity. Arthur Hartman (violinist) 18; fine to fair house. The Lion and the Mouse 19; capacity. Three performances. U. S. Band 22. "Way Down East" 23. A Pair of Country Kids 24. The College Widow 25. McIntyre and Heath in The Ham Tree 27. The County Chairman 28. The Girl of the Streets 29.—FRANK (Vie. Hays, mgr.): Vanderville 17-21; good bill and business.
DAVENPORT.—BURNIS OPERA HOUSE (Chambers, Kniff and Co., mgr.): Al. G. Field's Minstrels 13 pleased a good house. Montana 13; satisfactory to fair sized audience. The College Widow 16 pleased two good audiences. The Lion and the Mouse 17; good business; appreciative audience. "Way Down East" 18. O'Brien-Burns pictures 19. Maude's Minstrels 21. A Pair of Country Kids 22. The Royal Chef 23. The Ham Tree 24.—GRAND: Maude Lane 18; The Girl of the Golden West 14 to capacity; pleased.
WARRICKTOWN.—OCEAN (Shady Brothers, mgr.): The Lion and the Mouse 14; excellent co.; business; pleased. Kilo Beach Yaw 15; good vocalist; poor business. Grand Inter Ocean Vaudeville co.

fair performance; capacity. The College Widow 23. The Village Vaudeville 24. The County Chairman 28. Holy Tolly 29. McIntyre and Heath in The Ham Tree 31.—ITEMS: Owing to misunderstanding with O. E. Patterson for guarantee, Miss Yaw cancelled in the middle of the concert.
DUBUQUE.—GRAND (William L. Bradley, mgr.): A Millionaire's Revenue 15; poor attraction and house. When Knights Were in Power 18 pleased good house. "Way Down East" 22. The College Widow 30. West's Minstrels April 1. Al. H. Wilson 2. Oratorical contest (local) 3. German Theatre co. 4. Kara Kendal 5. The Girl of the Streets 6. The Ham Tree and the Humming Bird 9. John Griffith 12. Texas Sweethearts 13.
IOWA CITY.—COLDEN OPERA HOUSE (Wm. S. Collier, mgr.): C. C. Rowley, mgr.: The Mc-Kay Comedy co. week of 11 to fair business; satisfactory co. Maude's Minstrels pleased a good house. The Lion and the Mouse 21. Kara Kendal (return) 23. The College Widow comes for the first time; 25. The University students will sack the house. The County Chairman April 1. Kara Kendal 2. Holy Tolly 4.
BOON CITY.—GRAND (Woodward and Burgess, mgr.): Boon City Opera co. 10-12; successful week. Plays: Sold Pasha, Pinafore, Mikado, Fra Diavolo. Katherine Ridgeway Concert co. 13; crowded house; pleased. The Flints (hypnotists) 17-23. Savage's New English Grand Opera co. in Madame Butterfly 24.—LYRIC: Wheeler Musical Comedy co. 17-23 in drawing good business.
MASON CITY.—WILSON (Arthur and Rule, lessee and mgr.): Grand Stock co. 11-16 in repertoire to splendid business; good; good vaudeville specialities. The Lion and the Mouse 21. Kara Kendal 27. Al. Wilson April 4. Flora De Voss 5-13. The Tale of Spite 27.
FERRY.—GRAND (R. M. Harvey, mgr.): Flora De Voss co. 14-16 pleased good business. Plays: Merely Jane, Immigrant, Idaho, Transatlantic Theatre co. 21-23. Sale of Solace April 1. Kara Kendal 2. Kara Kendal and Loren Sterling left the De Voss co. at this place.
CERRO.—GRAND (F. Brunson, mgr.): Lecture Course 11. Holy City 17; good to capacity. Katherine Ridgeway Concert co. 18. John Griffith in Richard III 19. Pride of Newspaper Row. Featuring Pat Crow. 20.
ANITA.—JOHNSON'S OPERA HOUSE (H. E. Cate, mgr.): Showman's Concert co. 20 pleased good house; co. did not arrive until 10 o'clock on account of wreck. For Her Sake 23. The Banker's Child 30.
DECATUR.—GRAND (Wells, mgr.): Doing good business. The Time, the Place and the Girl 14; good house; pleased. Hadley (lecture) 18; Decatur Lecture Bureau. Al. Wilson April 3.
ALGONA.—CALL OPERA HOUSE (Roscoe Call, mgr.): Beach and Powers' Minstrels 12. Ole Olson in Spirit Land April 4. Paul Gilman in At Yale 18.
INDEPENDENCE.—GENEY OPERA HOUSE (J. S. Bassett, mgr.): Uncle St. Hopkins 13; good house.
COUNCIL BLUFFS.—THEATRE: Pride of Newspaper Row 17; crowded house. For Her Sake 24. Kara Kendal 27.
CINCINNATI.—U. S. W. A. OPERA HOUSE (Sam Bailey, mgr.): For Her Sake 12 pleased capacity.
SPENCER.—GRAND (Franklin Floerke, mgr.): Katherine Ridgeway co. 15; excellent; to packed house. The Minister's Son 20.

KANSAS.

TOPEKA.—GRAND (Crawford and Hays, mgr.): Alice in Wonderland (local) 14 drew big and appreciative audience; good performance. Holy Tolly 13; fair co. and business. Ole Olson 16 pleased big business. The Tale of Spite 17; mediocre performance and co. The One Woman 18. Paul Gilman in At Yale 21. Field's Minstrels 24.—MAJESTIC (Crawford and Hays, mgr.): Good entertainment specialties making new theatre very popular; new bill for coming week.—NOVELTY (A. Carl Brothers, Harvey and Devoey, dancing; Burton and Voss, comedians; Hutchinson, presenting Taming a Husband.—ELITE and VIV doing good business; programme featuring Paul for Life and Captain John Smith.—AUDITORIUM: Rudolph Gans 20.
FITTSBURG.—LA BELLE (W. W. Bell, mgr.): Richards and Fring's Minstrels 10 pleased a large house. Ole Olson 11; fair house and co. Florence Davis 12; fair house; pleased. Peck's Bad Boy 10; fair house and co. Ole Olson 12; fair business and performance. The College Boy 13; fair business and performance. Colorado Walt 14 cancelled. Peck's Bad Boy 15. Indoor Carnival 16-23. Burlier and Walt 24. The Minister's Son 26.
PARSONS.—KLEF (Earl Woodruff, mgr.): Faust 12; good co. and business. Parfitt 18.—LYRIC (Charles Correll, mgr.): Vanderville daily to splendid business. Bill 14-16; Cruise and Gresham, Joe Cowley, and Holmes and Holliston. 17-20; Adams and White, the Marvellous Whittington, and Anderson and Reynolds.
HUTCHINSON.—HOME (W. A. Lee, mgr.): Boston Ideal Opera co. in The Prisoner Honeycomb; good co. and business. The Minister's Son 13; fine co. and business. Whitney's Tale of Spite co. 14; fine business; co. said to be one of the best ever played here. The Burlier and the Walt 16; good co. and business.
COLUMBUS.—MOHRE'S (W. E. McChie, mgr.): Florence Davis in The Player Maid 13; pleased audience and business. Lyman Howe's pictures 14, matinee and night, pleased large house. The Girl of the Streets 18; fair satisfaction to very light house. McWatson and Tyson (vaudeville) 23. Yale's Painting the Town 27. The Burlier and the Walt 30.
FORT SCOTT.—DAVIDSON (Harry C. Bruch, mgr.): Holy Tolly 11; fair house. The Nashville Students drew fair business and gave good show 12. Faust 13; good performance to fair house. The Hummy and the Humming Bird 23. Painting the Town 30.
JUNCTION CITY.—OPERA HOUSE (T. W. Dora, mgr.): The Little Prospector 13 pleased fair house. The Minister's Son 22. The Boston Ideal Comedy Opera co. 20. The Belle of Japan April 17. Isabel Irving in Susan in Search of a Husband 17.
WINFIELD.—GRAND (George Gary, mgr.): The Minister's Son 11; fair to good business. Tale of Spite 12; best of the season, to good business. 14 &

Woman's Power 16; poor, to good business. We Are King April 9. The Messenger Boy 12.
LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maxine Cunningham, mgr.): Al. G. Field's Minstrels 14; better than ever, to good business. The One Woman 17 (return) to fair return. The Tale of Spite 19; large audience; pleased.
GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, mgr.): A Convict's Daughter 19; good; fair business.—PRESBYTERIAN CHURCH: Polmaster Sisters in concert 19 pleased fair house.
SALINA.—OPERA HOUSE (W. F. Pierce, mgr.): The Little Prospector 15; fair. The Minister's Son 16; very good. Boston Ideal Opera co. 27 in Fra Diavolo.
IOA.—GRAND (C. H. Wheaton, mgr.): Locke Stock co. 11-15; excellent co.; R. E. O. Plays: The Princess of Patches, Polly and I, and Simple Little Susie. Isabel Irving April 5.
EMPORIA.—WHITLEY OPERA HOUSE (Fred Corbett, mgr.): Holy Tolly 11; good house and performance. Tale of Spite 12; fine to good business.
LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Living Hill, mgr.): Holy Tolly 14; good house; fair co. James Boys 15 pleased fair house.
FRANKFORD.—MASONIC OPERA HOUSE (F. H. Prescott, mgr.): In a Woman's Power 13; good, to small house; bad weather, Mikado 22.

KENTUCKY.

PADUCAH.—KENTUCKY (Thomas W. Roberts, mgr.): The Willard Mack and Maude Lane Stock co. 12-14 again delighted crowded houses. The Dile Minstrels 19 pleased capacity. Robert Edwards in Strongheart 19. William H. Clark (lecture on Ulysses) 20. Florence Davis in The Player Maid 21. Richards and Fring's Minstrels 22. Willard Mack and Maude Lane Stock co. (return) 24-30. R. E. O. Lecture April 4. Kilmarnock Dancers (Women's Club) 5 & 6. Blanche Bates in The Girl of the Golden West 6.
LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): The Volunteer Organist 16; fair business. The Glorified Men 18; fair to good business.—ITEM: The Lyric opened 19 as a vaudeville house to good business, opening bill a strong one. M. J. Davis is manager. Will remain open throughout the summer season.
MORGANFIELD.—GRAND (Lucien Drury, mgr.): Donnelly and Hatfield's Minstrels 13 pleased good house. Robert Downing 15 failed to appear, disappointing one of the best houses of the season. The Half Breed 18 failed to please small house.
WINCHESTER.—THEATRE (Hugh Megalar, mgr.): Volunteer Organist 14; fine attraction and business. James Boys 15 cancelled. The Rogers 19. St. Plunkard 20. Coon Hollow 20. Donnelly and Hatfield's Minstrels 20.
HOPKINSVILLE.—HOLLAND OPERA HOUSE (R. H. Holland, mgr.): Donnelly and Hatfield's Minstrels 13; fair; fair house.—TADDER NACLE (H. L. McPherson, mgr.): The Lion and the Mouse (lecture) 21. Creator's Band April 5.
MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgr.): T. M. Russell, bus. mgr.: Camille D'Arville 18 cancelled. St. Plunkard 21. The Volunteer Organist 24.
HENDERSON.—PARK (G. D. Collins, mgr.): C. A. Katterjohn, treasurer. The Glorified Men 13; good business; pleased. Half Breed 20. Georgia Minstrels 23.
BOWLING GREEN.—OPERA HOUSE (J. M. Robertson, mgr.): J. C. Lewis in St. Plunkard 16 to fair business; pleased. Donnelly and Hatfield's Minstrels 22. Florence Davis in The Player Maid 23.
SOMERSET.—GEN OPERA HOUSE (T. M. Thatcher, mgr.): Ina Lehr co. 11-16; fair to good house. Donnelly and Hatfield's Minstrels 23. Senator Benjamin Tillman April 2.
OWENSBORO.—GRAND (Pedley and Burch, mgr.): The Glorified Men 13; large audience; pleased. Camille D'Arville 15; good business; delighted.

LOUISIANA.

SHREVEPORT.—GRAND (Ehrlich Brothers and Coleman, mgr.): Nat Goodwin in The Genius 12; excellent to crowded house. Painting the Town 16; fair to good audience. Constance Crowley 18-23.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Peck's Bad Boy (hypnotist) closed week 16 to big business and pleased audience. Maude's Minstrels 17, 18, 19, 20, and the Five Columbians. As Ye Sows 15 pleased two large audiences. Nell Burgess in The County Fair 19. 20 to good houses; pleased. Henrietta Crossman in All-of-a-Sudden Peck 20. As Told in the Hills 20. Fay Tompkins in Forty-five Minutes from Broadway April 1. Le Brandt Stock co. 2-4.
BATH.—COLUMBIA (Olive Moore, mgr.): Nell Burgess in The County Fair 18 delighted large audience. A Temperance Town 21 (local). Uncle Josh Sprucey 23. The Lyceum Comedy co. 25-27.—ITEM: Harry George, formerly on the staff of the Columbia Theatre, is ahead of the Lyceum Comedy co.
LEWISTON.—EMPIRE (Julius Cahn, prop.): Peck's Bad Boy 13; 14-15 failed a successful engagement. Josh Sprucey 19; fair. Lyceum Comedy co. 20-23 opened well. County Fair 23. Thomas Jefferson 24. Chamney Gittett 27. Forty-five Minutes from Broadway 28. William Faversham in The Squaw Man 30.
ROCKLAND.—FAREWELL OPERA HOUSE (Bob Crockett, mgr.): As Ye Sows 12; good to medium sized house. Josh Sprucey 20. The Lyceum Comedy co. 20-23. As Told in the Hills April 3. Devil's Auction 10.
ARGUSTA.—OPERA HOUSE (Thomas H. Cuddy, mgr.): As Ye Sows 15; large and enthusiastic audience. Nell Burgess in The County Fair 25.
BRUNSWICK.—TOWN HALL THEATRE (H. J. Given, mgr.): Uncle Josh Sprucey 18 pleased good house. Bowdoin Concert co. 22.

MARYLAND.

CUMBERLAND.—ACADEMY (Mellinger Brothers, lessee and mgr.): The Great Raymond 14-16 pleased large audiences. Wilson R. Todd Stock co. week 18 (except 20) opened to good attendance with Sherlock Holmes. Other plays: Why Women Sin, The Gambler's Wife, The Great Road Garden Tragedy, King of Detectives, and Men from Missouri; pleasing

performances and co. Wonderland 20; splendid, to good business. Senator Tillman (lecture) 23. Moving pictures 24. The Vanderbilt Cup 25. Two Merry Tramps 26. Arrival of Kitty April 1. 2. Little Minister 3. The Girl and the Beast 6.
ANNAPOLIS.—COLONIAL THEATRE (W. A. Holbeugh, mgr.): The Tourists 18; good performance and business. Black Crook 23. The Red Widow Brown 25. Two Merry Tramps 27. Vogel's Minstrels April 1. Maude Pealy 3. Percy Haswell 4. What Happened to Jones 6.

MASSACHUSETTS.

FALL RIVER.—SAVOY (Julius Cahn, lessee and mgr.): W. F. Mason, res. mgr.: "Way Down East" 13 pleased two good houses. Phoebe Davis was excellent. Madame K. Lugin Yiddish co. 14, presenting Uriel Acosta, with David Kessler and Maurice Moskowitz in leading roles, thoroughly pleased a large attendance. Coming Thru' the Rye 15 (second return); excellent, to S. R. O. Henrietta Crossman 21. Madame Modjeska in March 22. Devil's Auction 23. Dark 25-30.—ACADEMY (Julius Cahn, lessee and mgr.): W. F. Mason, res. mgr.: Frankie Carroll and Maude Lane 15; good business. 16 and center Stock co. closed their engagement 16 and pleased fair attendance. Shepard's moving pictures 17, matinee and night; a pleasing entertainment to large attendance. Knickerbocker Stock co. 18-23 (daily matinee) featuring Celeste and Kathryn McConnell, opened a week's engagement 18, presenting The Heart of a Gambler (matinee) and M'lim (night). The co. contains several clever players, the most prominent being Will J. Otto, Willard R. Robertson, and Edwin Fall, who are deserving of special mention. Productions well staged. Specialties by Will J. Otto, the Flottia, McConnell Sisters, and Frank R. Lynch. Attendance first half of week fair. Shepard's moving pictures 24. Dark 25-30 (except 26). Martha Canell's "Wrestling Carnival" 27. Cosgrove Stock co. April 1-6.—SHREDDY'S (M. R. Shreddy, mgr.): C. K. Cook, res. mgr.: Opening season of the J. Frank Burke Stock co. April 8-13.—ITEMS: Frank O. Simmons will tour New England and the Middle States at the head of his own company in repertoire consisting of a new and special version of The Belle, Dr. Jekyll and Mr. Hyde, Robert Emmett, A Royal Prisoner, Ranch 10 Father Against Son, The Boy of the West, and The Power of the Inferno. Mr. Simmons will be supported by a strong cast, including Lulu McConnell, who will be featured.—The opening date of the J. Frank Burke Stock co. has been changed to April 8.—J. W. Thompson arrived from Chicago 19 to visit his daughter, the McConnell Sisters, with the Knickerbocker Stock co.

BROCKTON.—CITY THEATRE (W. R. Cross, mgr.): The Knickerbocker Stock co. 12-16; good business. Play: Goldfish of Nevada, M'lim, The Hand As Man, From Rags to Riches, The Girl's Vengeance, The Heart of a Gambler, The Little Mother, and The Fatal Scar. Coming Thru' the Rye 18 (return) to capacity; Frank Lacer and Stella Mayhew repeated their former success and were ably supported. The Ward Hillman co. 19 opened in J. Cowley's Bride to good house; La Belle Maudie Jennie Gerald, and Bailey and Ficket introduced clever specialties. Robinson Opera co. 20-23. Kirk Brown Stock co. April 1-4. The Yankee Consul 11, for Ansell Davidson's annual benefit.
HOLYOKE.—OPERA HOUSE (J. H. O'Connell, mgr.): Peck's Bad Boy 15; poor co. and business. U. T. C. 16 pleased fair audiences. James Kennedy in repertoire 18-23. Plays: Larry from Ireland, Sheridan Kears, Detective, Why Women Hate Women, Crystal Run Farm, Lieutenant Dick, U. S. A.; Gentlemen Jim, the Diamond Thief, and When Women Love, playing to fair attendance. PIFI! PIFI! PIFI! 25.—EMPIRE (T. F. Murray, mgr.): Scribner's Morning Glories 14-16; fair co.; very good business. Lena Rivers 18-20 pleased large business. Maude's Minstrels 21-23. Now Baxter Butted in 25-27.
NORTH ADAMS.—EMPIRE (John Sullivan, mgr.): Devil's Auction 18; good attendance; poor performance. Elmer Stock co. five nights ending 23. Plays: A Gentleman Detective, The Sweetest Sin, A Military Marriage, For Her Sake, The Way of the West, Lost in the Desert, Dave Duff Dorothy. PIFI! PIFI! PIFI! 28. Has Stock co. week ending 30. Spring of 26.—RICHMOND (B. M. Taylor, mgr.): Co. headed by Will Rogers, artist expert, made good impression week ending 27.
LOWELL.—OPERA HOUSE (Julius Cahn, mgr.): The Wonderful Precellie and his Vanderville co. week of 18-23, except 20; good house. The Tale of Spite 20 played to capacity. Henrietta Crossman in All-of-a-Sudden Peck 20. Shepard's moving pictures 27. Coming Thru' the Rye 25. The Ingram Stock co. in The Little Gray Lady week 18-23 to good houses.

LAWRENCE.—OPERA HOUSE (Julius Cahn, lessee and mgr.): Daniel F. Landry, res. mgr.: Robinson Opera co. closed to fair business. Coming Thru' the Rye 19; third time this season, to big business. As Ye Sows (return) 20; two good houses. Tale of Spite 21. As Told in the Hills 22, 23. Henrietta Crossman 27.
LYNN.—THEATRE (Frank G. Harrison, mgr.): Kirk-Brown co. 10-23; good to big business. Plays: The Christian, Under the Red Robe, Othello, The Eternal City, A Gentleman of France, The Man Who Dared, and The Cherry Pickers. Edlin's moving pictures 25-29. Coming Thru' the Rye 30 (return).
GLOUCESTER.—UNION HILL (Lothrop and Tolman, mgr.): O'Brien-Burns pictures 13. PIFI! PIFI! PIFI! 14; well pleased, good house. As Told in the Hills 18; fair co. and audience. Shepard's moving pictures 22. Coming Thru' the Rye 29.

MICHIGAN.

BAY CITY.—WASHINGTON (W. J. Dant, mgr.): The Classman 15; fair house and co. The Kerry Days Are Over 17; big house. Girl of the Sun 18. The Squaw Man 23. The Girl of the Sun 24. Dora Thorne 28. Howe's pictures 30.—ALVARADO (W. J. Dant, mgr.): Madison Square Stock co. continue, and are drawing good audiences.
FORT WINON.—MAJESTIC (James Kirkby, mgr.): Kerry Days Are Over 22. Girl of the Sun 23. John Owen 25. The Squaw Man 27. The Prince of Piles April 6.—CITY (L. S. Bennett, mgr.): The Girl of the Golden West 18; excellent to good business. Morgan's Comedians continue to full houses.
KALAMAZOO.—ACADEMY (B. A. Bush, prop. and mgr.): May Irwin in Mrs. Wilson-Andrews and Mrs. Peckham's Carouse 15 delighted large audience. The Girl of the Golden West 16; very fine, to good house. The Flaming Arrow 18 attended. The Classman 19 pleased capacity. Breaking into Society 20.

X. BAZIN'S
DEPILATORY POWDER

Guaranteed to remove superfluous hair from the face, neck and arms. A simple and absolutely safe way of effecting a cure. Send for our little pamphlet.

-FOR BEAUTY'S SAKE -

At all stores or by mail, postage prepaid in sealed packages free from advertising. 50c.

HALL & SUCKEL
 215 Washington St., New York

GAIL, ROGERS & COMPANY

WOMEN.

THE GOTHAM Today
MISS NEW YORK, Jr.
2 Burlettas John J. Burkhart

THE MATINEE GIRL



KING LEAR, to the mind of Ermene Novelli, the greatest Italian actor after Salvini, is a picture of piteous senility, and so he has shown him to us.

It is clear that Novelli accepts the claim of certain of the scientists, that at the beginning and at the close of life the elemental conditions prevail. Children are tiny savages, loving those who feed them. The aged revert to original conditions. It is at middle life that reason and the spiritual elements dominate, if at all. Accepting this theory Novelli has made of his Lear a half animal, driven by the elemental passions as a leaf by the wind, a thing of primal instinct, wanting reason. This conception he has overlaid by a study of senility marvelous in its realism. It was not a pretty picture, for senile imbecility is not a pretty condition. He made no attempt to inject into it any of the poetry with which Anglo Saxons have invested their Lear.

A wilful, loving, suffering old man, an egoist with redeeming impulses of tender affection and generosity, is Novelli's Lear. His sufferings seem rather the lacerations of a vital temperament than the anguish of a tortured soul. One looks upon them as upon the death struggles of some splendid forest animal, rather than the soul torment of a human being. His rages are superb, but so are those of a tiger wounded unto death.

Novelli plays his Lear with a Niagara-like force, in *tempo accelerando*. He is of majestic height, which lends itself to the kingly idea. His body is as obedient to his will as clay to the hand of the molder, or a lake surface to the disturbing pebble that sets it a-ripple. In the forest scene he shivers in the morning air so genuinely that the impression of cold passed the footlights and sent its command for sympathy far back into the house, sent it so genuinely that I saw a nervous woman's teeth chatter and saw her draw a lace scarf over her shoulders to protect herself against it. If Novelli is not an out of door athlete he is an indoor one. If the broader and heavier of the sports have not wrought his body to that marvelous facility, fencing and dancing and a system of everyday agility in a gymnasium must have the credit. For his muscles are as pliable as India rubber, and he has the faculty of drawing himself to a height exceeding one's expectation by eight inches at least. But what one will remember longest of Lear is not his height, nor his wondrous suppleness, but the wonder of his eyes and mouth and hands.

Big and glowing and dark, conveying more than human eyes ever conveyed before to me of the elemental joys and torments, one cannot escape from those eyes when Novelli is on the stage. They are sparks from a great human dynamo. They prove, did not his magnetic physique also prove, that he has the strong foundation for a successful player equipment, tremendous vitality. His mouth is not the firm lined, thin lipped one of the professional moralist. It is large and smooth and full, the mouth of one whom the sense of artistic values dominates. His hands are strangely disproportionately small, the fingers pliant as those of Paderewski, the palm so delicate as to suggest transparency. He uses them more sparingly than most of the Latins, but with supreme effectiveness. One favorite gesture is that of the hands extended at the sides, arms at right angles with the body, the fingers far apart, the hands quivering under the bodily stress of excitement and the mental sway of impassioned argument.

One of his greatest emotional climaxes was when he was pleading for shelter with his daughter, Goneril, pleading alternately as king and as heartbroken father. In swift succession of overmastering emotion he had entreated, demanded, commanded, then the heart of the parent, sorely wounded, yet faintly hopeful, held instant's sway.

He held forth his arms entreatingly toward the daughter, whose face was averted. As she half turned toward him and he had glimpse of the coldness of the fixed features, the extended arms stiffened, the hands that had been turned, palms upward, in supplication, turned and were clenched in wrath. Suddenly as the wind changes its direction his features, that had been entreating, became cold and hard as hers. Only his mouth refused to obey the scepter of pride. It quivered slightly, though his teeth tried to press it into submission. The figure that had bent forward in supplication drew up to its great height, showing that remarkable upward expansion of the thorax.

From rise to drop of curtain Novelli's Lear was old, sadly, helplessly, hopelessly old. His step was the weak, uncertain one of senility, with no parallel except that of an infant learning to walk. He lifted his withered, sandalled feet carefully, set them down cautiously, yet heavily, and one became fascinated by that tread that was so obviously near the grave.

There was, too, that slight palsy of the head, so familiar to those who have watched hale age pass into infirmity. Often Novelli's Lear remembered in his vagabondage that he had been a king. At one such time the sunken shoulders reared themselves into straightness, the bowed head was held aloft as in the old times when it supported a crown. Once, when he met the blind Duke of Gloucester and the courtier would have saluted him the Italian

extended his hand, saw that it was grimy with the dust of his forest vagabondage, rubbed it carefully upon his ragged robe and stretched it forth for the old salute.

There was in his interpretation a wealth of detail to which no Anglo-Saxon Lear that I have ever seen had recourse. When he appears with his poor crown of plaited straw and his broom for scepter his feverish imagination, filled always with images of his daughters, distorted them to vile, crawling things, which he tried with his broom to sweep out of sight. The Italian makes his Lear weep more than do the American and the English Lear, but manliness, like modesty, is largely a matter of geography, and in Italy it is not unmanly to shed tears. Yet there is authority in the great book of nature for these piteous tears, for senility, like childhood, is not ashamed to weep.

A high colored Lear, one painted in the colors of passion, instead of washed in the snows that chill the blood of age, a splendid animal Lear, animated by sudden kindlinesses that made his gesture of flinging his cloak over the shoulders of shivering Edgar, and of drawing the fool to his side for warmth the pitying gestures of the tenderest of mothers, yet with rages like those of a jungle beast, and through and above all the piteousness of decadent age.

The visit to us of Ermene Novelli will be a shining milestone along the high road of the atirical memories.

When Ibsen's own true lovers go to the Waldorf-Astoria to see The Pretenders next week, they will murmur, confusedly, "But—hasn't she sailed?" Then forget it with work with unaccustomed energy and stare with unaffected surprise, for there will be the illusion of Maxine Elliott, although the stateliest actress on the stage will by all report be on the high seas, on her annual pilgrimage to England.

Slowly it will filter through dazed consciousness that Maxine Elliott would be a jewel in ill setting in a company of amateur actors from an old college of New Haven, and programmes will reveal that the baffling resemblance lies in one classically handsome and imposingly stately sophomore, Donald W. Porter, the prettiest boy of the Yale Dramatic Association.

Arthur Stringer, asked by a manager what he was doing, replied with some natural pride, "I am making a translation of Oedipus."

The manager shook his head. "A great mistake," he said. "Broadway has had enough of their Indian plays."

THE MATINEE GIRL

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1431 Broadway, New York City.

The March service of the New York Chapter was held at Christ Presbyterian Church, on Sunday evening, March 17. The full choir of the church was present, and the hymns and anthems were beautifully rendered. The sermon, by the pastor, the Rev. James M. Farr, of the local Council of the New York Chapter, was founded upon words in Genesis declaring the acceptability of the sacrifice offered by Abel over that of Cain. The essential thought upon which the preacher dwelt with eloquence and effectiveness was the necessity of personal consecration in every professed act of sacrifice, either in honor and reverence toward the Almighty or in the service of humanity. He pointed out that the semblance of sacrifice, no matter how elaborate or ornate its form, was at best only superficial and devoid of influential force, unless, with the visible demonstration, there was made evident an unselfish purpose and a consecrated heart. This was illustrated from various points of view dealing with the relations of men with their fellows in all the walks of life and with the many organizations and religious bodies aiming to lift humanity by various efforts of purification and reform to that attainment which ever marks its highest and its best. Very honestly pointing out its faults, he spoke with sincere admiration and respect of the stage in the higher range of its possibilities, and commended to his hearers of the dramatic profession the loyal recognition and the faithful observance of the principle that a noble personal life, a scholarly consecration of every gift in every phase of art to the good of others, was always and everywhere the purest and the grandest act of worship and obedience to the giver of every good and perfect gift.

The chapter is grateful for the very appropriate and interesting service arranged by their friends of Christ Church, where the annual religious gathering is always marked by a ministry of happiness and help, and where the atmosphere of welcome never fails to make the reception in the week that follows an occasion of many pleasant anticipations and delightful realization.

The chapter is already receiving many gratifying assurances and assistance from members and friends in contributions toward the chapter's share in the National Council Booth at the Actors' Fund Fair.

The monthly reception of the New York Chapter was held in the Parish Hall of Christ Church on Thursday afternoon, March 21. The happy conjunction of a charming day and an exceptionally fine programme presented by Irene Ackerman, chairman of the Entertainment Committee, brought a large and deeply interested gathering of members and guests. The guests of honor were the Rev. Phoebe A. Hansford, Agnes Schott and the Rev. William Sheafe Chase. Among the speakers were the Rev. J. M. Farr, F. J. Clay Moran, B. D., and the Rev. Canon Chase, the latter of the Brooklyn Chapter. It was especially gratifying that by all these speakers the meaning and the ministry of the Actors' Church Alliance, its stand for justice to both church and stage, its loyalty to the actors' claim for the Sunday day of rest, and its growing influence in favor of the wholesome and the scholarly standard in the quality of plays, and the consecrated artist purpose in the actor's work, was clearly and most attractively presented. It is the desire and purpose of the New York Chapter in all its public gatherings to make these aims and objects, these aspirations and devoted efforts of the Alliance, so manifest and so well understood that its attractiveness in every way may lead to its rapid and continual growth in membership. The programme included some loyal and affectionate verses from the pen of Miss Ackerman in recognition of the coming birthday, April 15, of Mrs. W. G. Jones, who added to the pleasure of the programme by an address and recitation. Charles T. Catlin delivered an address of welcome; the Rev. J. M. Farr spoke; Mrs. Grace Esterbrook-Ainsworth gave a piano solo; Mr. Abercrombie sang "Lead, Kindly Light"; Lucile Lennon recited "Demetrius"; Otto Bruno gave a monologue; Mrs. Jeannette C. Beach recited "The Dutchman's Serenade"; Mrs. Harry Vane Rutherford sang, and other numbers were furnished by Mrs. Sally Morris-Correy, Louise O. Trustum and Victor Kieble and Madame Deliva Peckham. Madame Emily Dixon and Mrs. Grace Esterbrook-Ainsworth were at the piano.

WEBER TO BOOK WITH SHUBERTS?

It was rumored last week that Joe Weber would make a tour under the Shubert direction at the close of his regular season in the Syndicate houses. Mr. Weber said that such a proposition had been made to him. Lee Shubert refused to either affirm or deny the rumor.

AMERICAN ACADEMY.

Graduation Exercises at the Empire Theatre.—Speeches by Francis Wilson and Others.

Graduation exercises of the American Academy of Dramatic Arts were held at the Empire Theatre on the afternoon of March 19. Diplomans were awarded to the thirty-two members of the graduating class by Franklin Sargent. The David Belasco gold medal for general excellence was awarded to Christine Norman, of Cincinnati, Ohio; Alice Leal Pollock, of New York, received the Belasco silver medal for technical skill, and Caroline Greenfield, of Atlanta, Ga., a gold medal founded by Mrs. Esther Herman for earnestness and progress. Addresses were delivered by Francis Wilson, Dr. Moncure D. Conway, Brandon Tynan, H. C. De Mille and others.

Francis Wilson's Advice to Graduates.

Mr. Wilson spoke in part as follows:

"I have devoted my whole life to acting," said Joseph Jefferson, "and I stand to-day in awe of its greatness." That, my friends, is the attitude of any actor who has attained position or given thought to the matter.

And why not? That profession must indeed be great which has all the world for its stage, all the men and women for its players, with all their multifarious acts and deeds for its plays.

And this is our profession! When we think of it, our hearts should grow big with pride, for the thought is worthy our noblest consideration.

You are not to assume because an exceptional stage-manager is not on breathing acquaintance with his initial h's, or has a decided predilection for double negatives, or, as sometimes happens, is a half educated bit of pomposity, that he is not master of the technical work in hand, especially its mechanism. Observation will convince you that it is precisely in this respect that he excels, outstripping his better educated predecessor, whose care was chiefly for orthopedical grace and distinguished deportment.

There was a time when the scholarly Richard Grant White declared that the best English in America was spoken at Wallack's Theatre. Could one to-day make such a declaration truthfully of any theatre in the country? I think not. It is a deplorable fact that nowadays on a stage comparatively little attention is paid to right speaking. The actor is left almost entirely to his own knowledge of the subject, which I need not tell you should be the fullest, and which, I need not add, is something the feeblest absorber of pronunciation would be unable to supply. In your golden opportunity, which you must seize to uphold the standard of cultured speech; to assist in the educational uplift of the nation.

You cannot do this, like some thoughtless actors and actresses of the day, by customizing your ear and tongue to the flash language, the slang of the hour—outcroppings of the stable, the poolroom and the prize ring.

To speak well at times we should strive to speak well always. You cannot be too careful of speech nor how you employ it. To an actor it is not merely a means of communication; it is his profession, his art. To illustrate, I should much prefer to hear him say, "He sent his money and don't it, than to have him misuse the letter r in such words as "work," "urge," and "certain." The first is bad enough to be laughable, while the second is usually enough to be despised. When mechanics and tradesmen play a more subsidiary part in the economy of the theatre, or, better, when we are far enough away from it to regard it with less wonder, more attention will be given again to the stage to refinement of utterance. When Mr. Carnegie awakens to the national importance of the subject and adds to his splendid benefactions a properly endowed temple of amusement, which shall be as well a temple of public instruction, will persons of the great public mind, such as you, as congenial a one, in attuning the ear of the great public to the elegancies of speech as on training its eye to the peculiarities of the almost equally important simplified spelling, and which such a theatre shall endeavor to use, it must let us hope its chief directorship will be in the hands of one whose knowledge of the "well of English undefiled" is full, delicate, sympathetic and untainted with foreign impurities.

It is your duty, also, to learn all you can about your profession. I would advise you to know more of your profession than of anything else, read and study every volume, and thank your acquaintance with the achievements of the great players of the past. Then, too, keep up with the times. Read your Minton, your "Theatre," and your other dramatic papers. Then set me back of you to learn all you can about everything else, but there is no profession in the world in which variety of knowledge is so useful, as vital, as that of the actor. This variety of knowledge will keep you from becoming narrow and classish and will give you heart and broaden you, and make you a better actor.

Above all, I would have you bear in mind that in private life you are not the heroes and heroines, any more than you are the villains and adventuresses, which the creative mind of the dramatist has drawn for the diversion of the public.

In short, I would have you remember that the greater the knowledge the greater the modesty, and would have you act accordingly. I think it is Dr. Johnson who says that a gentleman should not bear the stamp of his profession about him.

So, then, leave the trappings of the theatre in your dressing-room and lay aside your affectations and attitudes and stand as you are. Show a just regard for your powers; that's human; but do not display that vanity. Another egotism in yourself and throw it down in your comrades. It is not uncommon to hear an actor say: "I belong to the profession." To the actor his and no other profession, but such a remark is a reflection upon any other profession and is egotistical and indelicate.

Yield to no one in the affection and appreciation I hold for my art, but I am confident it does not usurp the place of the Deity. The ethics of the law medicine forbid its practitioners to advertise by factitious methods. You will understand what I mean when I say I hope none of you in private life will sink his self-respect, and resort to long hair, cowboy hats, boisterous manners, bleached locks, painted lips and penciled eyes, and that loud laugh which betrays the vacant mind.

That sort of thing is not art; it is a cheap, unworthy effort to attract attention, to advertise, and as I meet it on Broadway, I never see it but I want to cry out, He and the sandwich man!

Don't waste time in vainly repining because, as you think you are rightly carving a statue in snow that fades with the fall of the curtain—that the masterpieces of your genius which more than likely will be the masterpieces of the dramatist, are never to be seen by posterity. Forgive me, but I say, instead, give that time over to the creation of masterpieces that ought to live and which posterity will be poorer for not being able to see. You are better off than the average poet, painter and sculptor (though the swift rewards to these are looking up for you) get your applause and financial return here, while they frequently get in neither here nor hereafter. You cannot have your cake and eat it, too!

In brief, then, let me recapitulate: Act on the stage, not off. Be modest in bearing and speech. Speak English, not "Tenderloin."

Be earnest in your career. Be prudent with your earnings. The period of the average actor's earning power is brief.

Know a great deal about your own profession, and as much as you can about everything else.

Don't accept success as too personal. Hamlets and Juliets have come and gone, but the plays go on forever.

Don't ascribe failure to bad luck. "Luck," as Lowell says, "is the prerogative, the reward of a valiant soul."

Be true to your art and, above all, be true to yourselves.

Dr. Conway's Tribute to the Theatre.

Mr. Wilson was followed by Dr. Moncure D. Conway, who said in part:

I remember the struggle we had fifty years ago, when the pulpit generally was declaring that the theatre was a Nivech that must be destroyed, with all the men and women and children in it, to say nothing of the cattle. The Rev. Dr. Bellows preached a splendid sermon in defence of the stage. It was in All Souls' Church, New York, and the orthodox declared that it was a proof that Unitarian salvation included "all souls." Good, but one thing the Rev. Dr. Bellows did not say. He said that the stage-destroyers were the most famous preachers of his time. Henry Ward Beecher, invited the famous actor, Dion Boucicault, to dine at his house, taking care that the incident should be published. The conflict caught fire in every city, and in Cincinnati, where I was then minister of a wealthy and influential church, I undertook the defence in a discourse in which I demanded of the clergy whether Providence had ever sent into the pulpit as much genius as had been sent into dramatic art—Eschylus, Sophocles, Euripides, Aristophanes, Menander, Terence, Plautus, Shakespeare, Marlowe, Beaumont, Fletcher, Moliere, Voltaire, Ben Jonson, Wycherly, Congreve, Goethe, Schiller, Lessing, Kotzebue, Corneille, Racine, Moliere, Calderon, Robert Browning. The pamphlet had a wide circulation, and as much as the chaplain of the actors in three large theatres in Cincinnati, I married them and I buried them. My wife and I entertained them in our house. That old crisis in the history of the American stage of which most of you hear now for the first time swept through this country like a hurricane, and it brought us all some good. For the day the discovery was made, at a time when few employments

JAMES A. BLISS.



James A. Bliss, the somewhat stout comedian, after playing one part in The Man on the Box nightly for two seasons, takes a genuine delight in playing a new part twice a day every week with the Keith and Proctor Fifth Avenue Theatre Stock company. In turn he has been a Japanese Prince, an Austrian schoolmaster, a Chicago wheat broker and an English Lord—four widely different roles in as many weeks. Twelve packed houses each week prove that the present company, of which Mr. Bliss is a member, has scored an emphatic hit.

were open to women, that the theatres were supporting more families than all other establishments together. It happened, too, that we had at that time some admirable actors and actresses—Charlotte Cushman, Julia Dean, Agnes Robinson, Matilda Heron, Anna Cora Mowatt, W. F. Davidge, the elder Southern, Dion Boucicault, William Warren, and in New York the great Burton, a comedian never surpassed, was holding up the mirror of hypocrisy in his delicious play, The Serious Family, a satire not likely to be revived because such families are not so numerous now.

I have a belief that the drama is almost the only public institution that is steadily progressing. We may mourn the decline in statesmanship, and that the great pulpit orators have passed, and that our Longfellow and Emerson and Hawthorne have no successors of the younger generation, but the theatre is growing in charm and power. So far from incurring any religious hostility such as our gray heads remember, we have seen a pretty general recognition of the fact that one chief value of the theatre is that it does not often preach. The preachers crowded to see our unique Joseph Jefferson because he gave them new insight into the human nature with which they are dealing; they like our clever comedians, like Bronson Howard, Pinero, Gilbert, because there is no cant mingling with their humor. It is about as much now as the descendants of our old stage-destroyers can do to compete for their stocks with the plays that do preach in a moral or social sense—the plays of Ibsen, Bernard Shaw, Sudermann, Vaughan, Moody, and several others.

Rest assured, you young artists, that no profession has a fairer future before it than yours. There is no service more worthy of your study and pains than to help create that mimic world in which our little life is enlarged and interpreted—that creation of imagination which, overlaying the hard prosaic earth, alleviates the toil and misery of millions with illusions that, though transient like blossoms, leave some fruit of poetry and beauty in the heart.

Brandon Tynan told some of his experiences at the beginning of his career. H. C. De Mille spoke for the faculty.

The Graduating Class.

The members of the graduating class are: Nancy Avril, New York; Paula Bachman, Easton, Pa.; Roberta Brennan, New York; Evelyn E. Ferguson, Wilton, O.; Caroline Greenfield, Atlanta, Ga.; Whitford Love, New York; Blanche Hall, Houston, Tex.; Ethel Malone, Brooklyn, N. Y.; Frances Maury, St. Louis, Mo.; Isabel Grace Morse, Omaha, Neb.; Christine Norman, Cincinnati, O.; Beatrice Noyes, New York; Anna Farr, Newburyport, Mass.; Alice L. Pollock, New York; Vera Frost Stone, Newtonville, Mass.; Mabel F. Wright, Denver, Col.; Solide Williams, Indianapolis, Ind.; Alfred W. Birdsell, San Diego, Cal.; Roger N. Barnham, Brooklyn, Mass.; Francis P. Conway, Newburyport, Mass.; Hugh Dillman, Columbus, O.; Henry O. Falk, Brooklyn, N. Y.; Carl Ross Hemmerson, New York; Harry H. Melick, Lincoln, Neb.; Charles H. O'Donnell, Northampton, Mass.; Julian Richmond, Richmond, Va.; Erskine Sanford, New York; Forrester R. Spino, Brooklyn, N. Y.; George A. Stevenson, Brooklyn, N. Y.; Hugo Wallace, Cleveland, O.; Walter W. Young, Scranton, Pa.; Marion Willard Allston, Mass.

CUES.

Leigh De Lacy closed with Moulton Thompson and Moulton Stock company Saturday and was immediately engaged for The Great Wall Street Mystery, which will open in Chicago.

Bessie Dainty has been engaged through Mrs. Packard for the part of Stephanus for the Spring tour of The Sign of the Cross.

The third annual benefit of the Actors' Society of America in aid of their building fund will be given at the Hudson Theatre on April 9. Among those who have volunteered are Ethel Barrymore, Edward Aheles, Victor Herbert, Holbrook Blinn, Mary Shaw and many others.

The title of The Little Michus has been changed to Two Little Girls, under which name the play was presented in Pittsburgh last night.

C. Garvin Gilmahe is still seriously ill, and has been under treatment at the Presbyterian Hospital in New York. He expects to start for Indiana soon for a rest, and will return to New York later in the summer for further treatment.

Elizabeth Flourney Johnson, daughter of Mayor Tom L. Johnson, of Cleveland, who has written a few plays and has also appeared on the stage, was married on Sunday, March 24, to Frederico Mariani, a business man of Milan, Italy. Mr. and Mrs. Mariani will reside in New York.

Alice Knowland, who is resting at her home in Boston, played Cornelia in East Lynne at the Castle Square Theatre last week under the management of the Boston Stage Society.

The first play to be given by the William Morris Stock company at the Lincoln Square Theatre will be When We Were Twenty-one, in which Mr. Morris starred for two seasons.

At a private entertainment at the National Arts Club on Saturday night, "Bonnie" Maud, a clever child, contributed an evening of poems, dance and recital. The child was assisted by Maud Madison in dances and accompanied by Miss Wells, harpist, and Walter Pick, pianist. She gave imitations of Madame Yvette Guilbert, Vesta Victoria and Vesta Tilley.

The tour of the Fritzi Scheff Opera company, playing Mile. Modiste, came to an end on March 23.

Lora Rogers has been re-engaged for the Albee Stock at Keith's Theatre, Providence, R. I., for this summer.

Walter R. Seymour has been engaged as leading man for Edwin Arden's company.

For stock, The Mills of the Gods. Apply Doré Davidson, 139 West Forty-seventh St., N. Y.

TELEGRAPHIC NEWS

CHICAGO.

The Belle of London Town—Ticket Speculator Ordinance—The Daughters of Men.

(Special to The Mirror.)

CHICAGO, March 25. The emergency booking of Camille D'Arville and company in The Belle of London Town was rather fortunate. The opening Sunday (March 17) was to capacity and the big house was delighted. The company was tired but was revived by the warmth of the reception. They gave an excellent performance. Miss D'Arville sang with marked success and acted with unusual ability for a prima donna. Belle Thorne was a decidedly attractive widow and sang all her songs in a careful, neat and graceful manner that won applause. Her voice is unusually pleasing. Mae Botti's Clara was pretty, bright and nicely acted. Kathleen Clifford, a young woman of keenness and individuality, was a neat and nimble Betty. Karl Stall did Manners well, and Joseph Frohoff played a Roger that was a good companion character to Miss Clifford's Betty, doing the drowsy scene, with dance, especially well. Frank Farrington as the top made a hit with his topical song, and met the numerous comedy requirements of the part with success. Giorgio Majorand did Captain Lovell well and Edmund Stanley was a good Prince Assam. Hilda Hollins and Hortense Mazurette were good as the gossips. The Men of Quality were played by William Arnold, Aubrey Yates, Frank S. Dearduff, and F. E. Jenkins. The production gives much evidence of its upper class origin. The book is bright and with the excellent music well sung makes a general good entertainment.

Nat Willis was a happy tramp with his usual success at the Great Northern last week in A Lucky Dog. There was a capacity house Wednesday night.

Olga Nethersole will begin her engagement here on April 1.

A new musical comedy, Dr. Dope, by Stanley Wood, will be produced next Monday at the Pekin. There are three acts and the usual tenor, baritone and soprano roles. Mr. Wood is the author of Little Red Riding Hood, one of the authors of In Panama, and dramatized Ivan the Terrible.

Manager Lyman Glover, of The Majestic, has been confined to his home with illness, but has recovered.

Any Dale, Louis Christy, Harry Richards and others of Arthur Dunn's Little Joker have been in the city resting lately. Camille D'Arville and her company rest here during Holy Week.

The City Council has passed an ordinance, which has been signed by the Mayor, prohibiting the sale of theatre tickets by brokers or scalpers, but pending an opinion from the city's law luminary, Colonel James Ham Lewis, the Chief of Police, is standing with reluctant feet where brokerage and management meet.

May Irwin has been playing George Ade's one-act comedy, Mrs. Smith's Carouse, and she has won additional renown for her exceedingly clever acting in the transition from a temperance advocate to a condition of inexperienced inebriation. And otherwise Miss Irwin has done well in Chicago this time.

The illness of Donald Robertson, the actor and director of the Metropolitan School of Dramatic Art, threatens to postpone indefinitely the special stock season that was planned for the handsome theatre in Ravinia, in the fashionable North Shore neighborhood. The season was to open April 15 for ten weeks, and Mr. Robertson had secured a very liberal guarantee. He went to New York for plays and actors and was taken ill on his arrival home.

Percy Hammond, dramatic editor of the Post and press representative of the Grand Opera House, was called to Ohio last week on account of the illness of his father.

A new dramatic sketch, with five characters, was played for the first time at the Elks' benefit at the Garrick yesterday. The playlet was called That French Woman. The little company included Fred Wyatt and Minnie Fleiding, for several seasons with The Sign of the Cross, who doubled a society grand dame and an Irish servant.

The Daughters of Men, now in its second week at McVicker's, is well played by a company which includes Dorothy Donnelly, George W. Howard, Marie Shotwell, Walter S. Craven, Al Phillips, Sidney Irving, Edwin Brandt, Frank Brownlee, Carl Ahrendt, E. W. Morrison, George W. Deyo, Guy Nichols, Garrett Campbell, Margaret Drew and Kate McLaughlin.

The indications for The Blue Moon, which opened at the Grand Opera House last night for a week, are unusually good for a Holy Week engagement.

Hugh Coyle announces that 40 per cent. of the gross receipts of the Mackay Circus here will be given to the fund for dependent children which the Journal is establishing.

Ingomar was beautifully staged and generally well played at the Bush Temple last week.

The bills this week: Garrick, Warfield; Grand, Blue Moon; Illinois, Maude Adams; Studebaker, The Other Girl; Colonial, Spring Chicken; Poyers's, May Irwin; McVicker's, Daughters of Men; La Salle, Time, Place and Girl; Great Northern, Nat Willis (second week); Chicago Opera House, Private Secretary; Bush Temple, East Lynne; People's, Faust; Marlowe, Stock; Humboldt, In Old Missouri; Thirty-first Street, Sam Morris Stock in Dora Thorne; Columbus, Old Clothes Man; Alhambra, Eight Bells; Academy, Ruled Off the Turf; Howard's, Lorin Howard and Stock; International, Madame K. Lipin and local stock, and Ellis Glickman in Hamlet; Calumet, Calumet Stock; Bijou, Curse of Brink; Pekin, Queen of the Jungle; Criterion, Millionaire Detective.

Ringling's Circus will open at the Coliseum on April 4 and remain until April 24.

The Checkers company at McVicker's beginning on March 31 will include Hans Robert, Dave Brahm, Jr., Paula Gloy, Lydia Dickson, Claire Armstrong, Myra Mae Reynolds, Wallace Worley, Joe Wilkes, W. T. Clark and Thomas M. Hunter.

The Mayor of Loughland at the Columbus last week was a popular bill, with as many laughs as indicated by the title. Tom Waters in his plane and other specialties was a hit. The diminutive bell hop was responsible for many of the biggest laughs. The first act setting was unusually attractive. The chorus, musical numbers and specialties make up a lively performance.

Ruled Off the Turf, as presented by its present company, is an unusually good melodrama attraction. The big Alhambra audiences were strongly appreciative, the comedy and thrilling climaxes alternating with satisfying frequency. Jack King is a bright and promising young actor, who must not be in such a hurry to get out some of his important speeches. Thoroughness is the price of advancement. Harry Holman played Cesar with excellent comedy instinct, and his specialties were big hits. Clark Rose did the hobo well, and Harry Mantell was good as the crooked jockey. The heavies were well played by Walter Horton and Lynda Earl, and Charles De Forest played District Attorney Jerome before the audience with considerable success. Blanch Rice as Lucy was a pleasing ingenue. The play is thoroughly well staged and has some unusually good scenery.

The thirtieth annual benefit of the Chicago Elks was held at the Garrick Theatre yesterday afternoon under direction of Brothers Sternal, Hayman, Alston and Armstrong, with Eddie Redpath and Abe Frank as Bazaar Committee. Ben M. Jerome was musical director. Among those who appeared were Burt Earle, the Hawaiian Serenaders, Baroness Von Zeber, the Daintons, the Apollo Comedy Four, the Boothblack Quartette, Kelly, Joe Callahan, the Crook County Democracy Band and Quartette, Hyman Meyer, Lazar and Lazar, Sam Siegel, Mabel McKinley, Leon Kohlman, the Frey Trio, Johnny Fogarty and Addington Mabel and Mon. Ferris, the strong man, J. B. Richards, business manager of Florence

Roberts, and Margaret Pitt were married in Council Bluffs, Iowa, on Jan. 21.

OTIS COLBURN.

BOSTON.

Joe Weber's Company—The Snow Man a Hit—The Barnabee Benefit—Deaton's Notes.

(Special to The Mirror.)

BOSTON, March 25. Holy Week opens with a scarcity of new attractions in town. Nearly all the combination houses continue the offerings of last week, and but little business is expected.

The chief novelty of the week is in the return to Boston of Joe Weber and his company, beginning their road tour at the Colonial to-night, the large audience proving the popularity of Mr. Weber in this city, as well as the interest in his new principals. Lillian Blauvelt, Cecelia Loftus, Otis Harlan, Maurice Flauvel, and Will T. Hodge were happily greeted. Mr. Weber gave both Dream City and The Magic Knight to-night, and there were all indications for a successful fortnight.

As Ye Sow opened a special engagement of a week at the Boston to-night. This is the second engagement here this season, the other being played at the Lyric. When the original production was made here last season it had a long run at the Majestic.

The Castle Square seems to be fairly revelling in the dramatizations of novels, for it has followed East Lynne with Under Two Flags. There was an added interest in the new impersonation of Thais Lawton, who proved as fascinating a heroine as Ouida described. Charles Miller's chances came at last as Berle Cecil, and he gave the best impersonation that he has yet shown at this theatre. He is to be honored at the Actors' night this week.

Joe Welch is the new star of the week at the Grand Opera House, and, although he appears in a new play, The Shoemaker, he proved to be the same old favorite as ever.

The Queen of the Highway is the melodrama of the week at the Bowdoin Square, and Charlotte Hunt, the leading woman, has been singled out and featured like a star, quite an unusual thing for this house.

The Snow Man has made so certain an impression here at the Majestic that the run will not be for a fortnight, as originally planned, but three weeks. That will postpone the coming of Brown of Harvard. Meanwhile the comic opera by Stange and De Kover is doing well for this season of the year. Vera Michelena fully duplicates the strong impression that she created here a year ago in The Tourists, and Ida Hawley adds another to a list of Boston successes. Some like Willie Edouin and some do not in his impersonation, but, for my part, I think it one of the best things that he has ever done here. Harry Farleigh, Albert Parr, and Frank Deaton also do admirably.

William Gillette has made so great a hit at the Hollis with Clarice that arrangements have been made by which the engagement has been extended, so that he will stay through Easter Week.

The Little Cherub had its first souvenir night at the Park to-night, as the performance was the fiftieth night of the engagement. Silver bon bon dishes were given to the ladies. Battle Williams also has had her Boston engagement extended, but in this case it is for a fortnight, which will carry her stay here well through April.

Mr. Hopkinson has certainly made the biggest comedy success that the Tremont has known in a long time.

Williams and Walker are proving quite as funny as of old with Abyssinia at the Globe. Substantial additions were made to the fund for Henry C. Barnabee last week. The subscription list passed the \$8,000 mark in the middle of the week, and then came the benefit at the Boston, which ought to net \$4,000 more, for there was a tremendously large audience in waiting for their favorite, and the pretty girls from The Little Cherub and The Snow Man won substantial additions from the sale of flowers and the like in the lobby. Mr. Barnabee himself came on the lobby as his old-time friends came in for the afternoon. There was great enthusiasm when the Apollo Club sang "Auld Lang Syne," and Mayor Fitzgerald presented Barnabee with the fund raised. Over in Worcester they arrested a man on the charge of fraudulently soliciting subscriptions to the Barnabee fund and failing to turn them over to those in charge.

There have been a number of rumors to the effect that the Orpheum might be turned back to a stock house or that it might be used as a combination theatre, but a quietus was put to both by a statement from Manager Duffy, who says that Percy Williams is exclusively a vaudeville manager, and that he will give nothing else during the four years that remain of his tenancy of the theatre.

However, vaudeville gets a new recruit in the suburbs, for that surprising change is to be made for the Maiden Auditorium, where so many Boston Summer operas have had their preliminary try outs and where high priced attractions have been played. The Auditorium was built by Colonel Harry Converse, who had a little experience in providing funds for productions beginning with The Gingerbread Man and ending with the collapse of the E. A. Braden company in the early part of the present season. Harry Askin has completed arrangements for bringing the Chicago success, The Time, the Place and the Girl, to the Tremont for a run, beginning on May 6.

A bold attempt at swindling theatrical people was made last week by a fellow who gave his name as Edwin S. Felton and George S. Foster. His method was to pose as a well-known player, as being in need of enough money to get him back to New York, and then repeat the process with somebody else. Making an appointment at the stage door of the Tremont he found himself face to face with the police.

Mrs. E. H. Crosby, wife of the dramatic critic of the Post, entertained the members of Lexington Chapter, D. A. R., at her home last week, when Prof. Mark H. Laddell of Oxford spoke upon "Hamlet and the Elizabethan Development of Acting." Mrs. Crosby is the one to whom her husband dedicated his novel, "Radiana."

Among the new corporations formed here last week was the Pleasant Street Associates, Inc., of Worcester, formed for giving theatrical performances. The incorporators are Edward D. Ward, Harry D. Temple, and Walter C. Rice, and the capital stock of the new corporation is fixed at \$2,400.

Mabel Disney is to retire from the position at the head of the Texas company, in which she has played the title-role so successfully during the past two seasons. She will go at once to New York.

The single seat sale for the Coured opera season opened this morning. There was a tremendously long line, and great many disappointments, for the mail subscription was so large that all the cheaper priced seats were gone for the whole week.

Fay Templeton is going to reverse the ordinary procedure and play her tour of the New England circuit in Forty-five Minutes from Broadway before coming to the Colonial for her engagement.

JAY BENTON.

ST. LOUIS.

The Girl of the Golden West—The Butterfly—The Time, the Place and the Girl.

(Special to The Mirror.)

ST. LOUIS, March 25.

Blanche Bates, in The Girl of the Golden West, began a two weeks' engagement at the Garrick Theatre to-night before a capacity audience. Miss Bates has the best role of her stage career so far as the Central West is concerned.

Lillian Russell, in The Butterfly, began a week's engagement at the Olympic Theatre Sunday night. Miss Russell is here for the first time since she abandoned comic opera for straight comedy. The leading man is Eugene Ormonde, and others of the company are Fred L. Tiden, Fred Tyler, Grant Mitchell, Isabel Richards, Ro-

salle de Vaux and Kate Griffith. John Drew, in His House in Order, is the underline.

The Time, the Place and the Girl is at the Century this week. Arthur Deagon, who won some local distinction by his character work in Peggy from Paris and The Belle of New York, has the leading comedy role. Others in the cast are Ida Emerson, Lucia Moore, Violet McMillen, Robert Bernsky, formerly of St. Louis; Charles H. Bowers, John C. Rowe, Arthur S. Hull and George Johnson.

Around the Clock opened at the Grand last night. There is some fair comedy in the piece and several tuneful songs are sung. Dolly Temple next.

Cole and Johnson in The Shoo-Fly Regiment are holding forth at the Imperial Theatre this week. Some of the best colored performers ever seen in St. Louis are with the organization.

Next week For a Human Life. A Marked Woman is at Havlin's this week. It is not only a good melodrama, but is very capably staged and produced.

Joseph Lhevinne, the Russian pianist, played before two audiences composed of the elite of St. Louis society at the Odeon last week. The proceeds were for the benefit of the free Children's Hospital.

CHARLES E. HUGHES.

PHILADELPHIA.

The White Chrysanthemum and The Boys of Company B Produced—Notes.

(Special to The Mirror.)

PHILADELPHIA, March 25.

The Orchid at the New Lyric is now thoroughly Americanized and is running smoothly. As a spectacle it is the finest offering of the season, and Eddie Roy does excellent work. Erneste Novello comes April 1 for a single week, and Bertha Kalich in The Kreutzer Sonata follows April 8.

The first performance this evening of The White Chrysanthemum at the Garrick drew a large audience. The cast included Lina Abarbanel, Lawrence Grossmith, Van Rensselaer Wheeler, Henry V. Donnelly, Eddie Garvie, Augusta Glose, and Edna Wallace Hopper, and the Eight Vassar Girls. Report says that Felix is backing the enterprise. Mr. Hopkinson follows April 8 for two weeks at the Broad Street Theatre (which will be closed Friday evening), with The Boys of Company B, by Rida Johnson Young. This is its first production. Mr. Daly is aided by Vermer Chorges, Howard Esterbrook, Joseph Whitney, Frances King, and Jennie Eustace. Fifty Miles from Boston opens here April 1 for a three weeks' stay.

Laurence D'Orsay in Lord Doncaster is in his second and final week at the Chestnut Street Opera House to indifferent patronage. The tour ends with this engagement. The Mask and Wig of the University of Pennsylvania will entertain Easter week with Herr Lohengrin, on which \$12,000 has been spent. James K. Hackett follows April 8; Robert Mantell, 15; Olga Nethersole, 20.

His Honor the Mayor is doing well at the Walnut Street Theatre and will remain for several weeks.

Little Johnny Jones at popular prices is a big hit at the Park Theatre, his being the third and last week to large audiences. Keller follows, April 1; Williams and Walker, April 15.

The Mayor of Tokio plays its second engagement at the Grand Opera House within two months, and opened with a crowded house. George Sidney, in Busy Izzy's Vacation, will spend Easter week here. Wonderland follows April 8; Red Feather, 15; The Girl and the Bandit, 22; Nat M. Willis, 29.

A Little Outcast, with Ella Galvin in the leading role, opened to-night at the National and was very favorably received. Kathryn Fumell in superio April 1.

A Message from Mars is a welcome attraction this week at the Girard Avenue Theatre. There was a good opening to an appreciative audience. Katharine Willard in Thelma April 1.

Mamie Fleming, a great local favorite, is at Forrepaugh's this week in Yankee Doss. The Silent Witness, April 1.

The Boy Behind the Gun holds the boards at the People's, with good prospects. Joseph Horth, in Friend Fritz, follows.

Hart's Kensington Theatre has The Eye Witness. Jessie Mae Hall in Princess of Patches next week.

Blaney's Arch Street Theatre offers McFadden's Row of Flats, with John Price, May Crawford, Ross and Vack, James Purvie and others, in the cast. The Outlaw's Christmas, comes April 1; Across the Pacific, 8.

Darcy and Speck's Standard Theatre Stock company, with Mattie Choate and Jack Chagnon, presents The Devil's Mine. Down Mobile April 1. Dumont's Minstrels, at the Eleventh Street Opera House, have a new local skit, The Bellevue-Stratford Hippodrome; or, A Society Circus for Milk, being a hit on a society circus given in this city last week.

The Chestnut Street Theatre remains closed, and there is no news regarding its future.

The season for the Philadelphia Orchestra just closed produced an income from all sources of \$85,823.01. The expenses were \$127,470.73, leaving a deficit of \$41,647.72, which will be made up by a 80 per cent. call on the guarantors. The call was 95 per cent. a year ago.

Arrangements completed for grand opera at the Academy of Music by the Metropolitan company call for eighteen performances, beginning Nov. 26, with a guarantee of \$8,000 for every performance. Oscar Hammerstein will also enter the field in Philadelphia if the plans now under consideration are carried out.

The thirty-sixth anniversary of Philadelphia Lodge, No. 2, F. & F. Elks will be celebrated April 1 at Hotel Majestic, and will be attended by 1,000 Elks from all sections of the country.

S. FERNBERG.

PITTSBURGH.

A Midsummer Night's Dream—Two Little Girls—Bertha Kalich to Return—Gossip.

(Special to The Mirror.)

PITTSBURGH, March 25. Billy the Kid holds attention at Blaney's Empire. Joseph Santley heads a capable company. Next week, Byrne Bros. in Eight Bells.

Two Little Girls was seen by a good-sized and pleased audience to-night at the Belasco. The company is excellent and contains Elgie Bowen, Edith Proctor, Edith, Ruth Julian, Edith Blair, May Tinsion, Harry MacDonough, George Fortescue, Harold Crane, John Peachey, Sarony Lambert, and John Kennedy, and a large chorus adds greatly to the production. Bertha Kalich in The Kreutzer Sonata will play a return date next week.

The Alvin's large audience to-night liked The Girl and the Bandit, which is produced by a good company, headed by Viola Gillette. The Vanderbilt Cup next week.

The Burglar's Daughter met approval at the Bijou to-day. Lillian Mortimer in No Mother to Guide Her follows.

A large audience attended Annie Russell's production of A Midsummer Night's Dream at the Nixon, March 24. To-night's performance is for the benefit of the local port of The Flying Squadron, which gave a reception to its guests and friends in its cozy rooms above the theatre at its close. Sam Bernard in The Rich Mr. Hogenheimer is the underline.

Bobby Manchester's Night Owls, featuring Belle Hathaway's trained monkeys and baboons and the Wilton Brothers, entertained the usual large audiences at the Gayety to-day. Robie's Knickerbockers next week.

The Academy's large audiences to-day were offered the Elato Rounders.

On last Wednesday night at the Nixon, Ellen Terry and her fine company were seen in a change of bill—The Good Hope and Nance Oldfield. The former play proved to be one of the strongest tragedies ever seen here.

Philip Jacques, personal representative of Mrs. Fluke, was in the city for a few hours on last Thursday enroute to Cleveland.

The Belasco will be the home of a strong stock company for the rest of the season, be-

ginning April 8. The company includes William Ingersoll, William McVey, William Mack, and Ed Lytle, Charles Bow, Clark, John Fennell, Harry J. West, Milan C. Tilden, Joseph F. Fennell, Joseph H. Graybill, Theodore Morris, Albert W. Meyer, William Robertson, John V. Collins, Amelia Gardner, Margaret Ellsworth, Marion Fairfax, Jeffreys Lewis, Florence Gerald, Evelyn Whitney. Such plays as Leah Kleschna, Old Heidelberg, Zira, Forget-Me-Not, The Brixton Burglary, Taps, The Danicheffs, The Dictator, and Daughters of Men will be produced. It will be under the management of the Tully Marshall company. Several of the above named players are former stock company favorites in this city, and one of whom, Amelia Gardner, is a former resident of Allegheny, where her family now resides.

ALBERT S. L. HAWES.

BALTIMORE.

Grand Opera—The Little Minister—German and Yiddish Players.

(Special to The Mirror.)

BALTIMORE, March 25. The Metropolitan Grand Opera company opened a brilliant season to-night at the Lyric. Despite the fact that it is Holy Week the immense auditorium was filled to its capacity when the curtain was lifted on the first scene of La Boheme. Miss Farrar was a delightful Mimi, and Mr. Caruso as Rodolfo has rarely been heard to greater advantage. Miss Altan, Mr. Scotti and Mr. Journet were admirable. The season promises to be a great success from every standpoint. Members of the President's Cabinet and their families and some of those connected with the diplomatic circles in Washington were in the audience.

The Philadelphia German Theatre company appeared at Ford's to-night in Die Nachehen.

There will be a matinee and evening concert at Ford's on Saturday, March 30, by the United States Marine Band. The attraction week of April 1 will be Louis James in The Merry Wives of Windsor.

The Lipzin Yiddish company will give a matinee and evening performance at the Academy, March 30, with the German actor, Maurice Morrison and the Yiddish actor David Kessler in the cast. In the afternoon Uriel Acosta will be played, and in the evening Schiller's tragedy, The Robbers. The Yiddish company appeared here earlier in the season with great success. Richard Mansfield will be the Easter attraction, playing his usual repertoire.

The Little Minister, with Percy Haswell in her former role, supported by the Fawcett company, will be the attraction on April 5 at Alhambra's. The company will go South next week, and soon after their return there will be a performance of Isaac's A Doll's House.

Happy Hooligan makes a very attractive bill at Blaney's. The Smart Set in The Black Politician will follow.

Nellie, the Beautiful Cloak Model, began a week's engagement at the Holiday Street. A Man's Broken Promise next.

The patrons of the Auditorium find in Gay New York a very entertaining attraction. In the cast are Harry Emerson, Lillian Hoeslin, Edward B. Adams, Gile Omega, Florence Chas. B. Arnold, Poy, Violet Ray, Harry Scott, and Richard Bartlett, who rival each other in the scenes of fun and pretty songs. Wonderland follows.

The Oratorio Society March 14 sang Verdi's Requiem and Brahms's Song of Destiny. The auditorium of the Lyric was well filled and the rendition of the two numbers was masterful.

HAROLD RUTLEDGE.

CINCINNATI.

Bertha Kalich The Lion and the Mouse—Clay Clement in a New Play.

(Special to The Mirror.)

CINCINNATI, March 25. The Lion and the Mouse came to the Grand on March 23 and opened before one of the largest audiences of the season. The company includes Gertrude Coghlan and Arthur Byron in the leading roles. Marie Cahill, April 1; Sam Bernard, 8; Forbes Robertson and Gertrude Elliott, 15.

Bertha Kalich made an impression upon the patrons of the Lyric last week that will never be effaced, and her annual engagements hereafter will be eagerly looked forward to. Special commendation is also due to the company, for Adele Block, Theodore Roberts, Claus Boge and Jennie Reiffarth formed a quartette of players whose equal is seldom seen upon the local stage, and the rest were not far behind them.

Clay Clement came to the Lyric on March 24, presenting The New Dominion for the first time in this city. Kathleen Kerrigan is his leading support, and the production pleased a good sized audience. Lew Fields, March 31.

The Forrepaugh company at the Olympic is playing The Rivals this week. The local Shansons have taken the house for every night after to-night for the purpose of raising funds for their trip to the Coast this Spring, and large audiences are assured. Ida Adair makes a charming Lydia Langshaus and Herschel Mayall is the Jack Absolute.

The German company last night played Oscar Blumenthal's excellent comedy, Der Schwur der Treue, the occasion being the benefit of Jose Daner, a prominent member of the company.

It is currently reported that George Chas. B. Arnold, of the Standard, will take charge of a road company next season, and that R. K. Hynicka, who is interested in the house, will devote his personal attention to its management.

The Mayor of Laughland is this week's attraction at Heuck's, with Tom Waters in the leading role as Mayor O'Flynn.

Checkers is proving a strong attraction at the Walnut, with Hans Roberts in the leading part, supported by Dave Brahm, Charles Willard, Tom Hunter and Wallace Wormly.

The Prince Chap company laid off here last week, but resumed its tour at Cleveland to-night. Hal Reid's melodrama, The Night Before Christmas, is at the Lyceum.

Annie Russell's production of A Midsummer Night's Dream drew crowded houses all last week at the Grand and evoked much praise, both from the press and the public.

H. A. SURROG.

WASHINGTON.

Ellen Terry—The Law and the Man—Grand Opera.

(Special to The Mirror.)

WASHINGTON, March 25. At the New National Theatre Ellen Terry is seen in Captain Brassbound's Conversion. The Good Hope, and Nance Oldfield. Next week, George Cohan in George Washington, Jr.

Wilton Lackaye in The Law and the Man is at the Columbia. William Florence Crane and Ellis Jeffreys in The Stoops to Conquer will follow.

The Metropolitan Opera company appear at the Belasco in Madame Butterfly, March 25; Faust, Saturday matinee, and Aida Saturday evening.

John Vogel's Minstrels is a strong attraction at the Majestic this week. The first part is entirely new and a number of catchy songs are introduced.

The Gayety Girls are entertaining large audiences this week at the Lyceum.

JOHN T. WARDE.

For stock, The Mills of the Gods. Apply Dore Davidson, 139 West Forty-seventh St., N. Y. *

If your dinner distresses

half a teaspoon of **Borax's Acid Phosphate** in half a glass of water brings quick relief—makes digestion natural and easy.

THE NEW YORK DRAMATIC MIRROR



(ESTABLISHED JAN. 4, 1904)

The Organ of the American Theatrical Profession

Published by
THE DRAMATIC MIRROR COMPANY,
HARRISON GREY FISKE, President.

121 WEST FORTY-SECOND STREET

(Between Broadway and Sixth Avenue).

CHICAGO OFFICE:

(1015 L. Calumet, Representative)
88 Grand Opera House Building.

HARRISON GREY FISKE,
EDITOR.

ADVERTISEMENTS.

Twenty-five cents an advertisement. Quarter-Page \$4; Half-Page \$6; One Page \$10.
Professional Card and Manager's Directory Cards, 15 each an advertisement, single insertion; \$1.50 a line for three months. Five lines the smallest card taken.
Reading Notice (marked "R" or "N"), 50 cents a line.
Charge for inserting Portrait Photograph on application.
"Preferred" positions and black photographs subject to extra charge.
Back page closed at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.
The Mirror office is open to receive advertisements every Monday until 11:30 p. m.

SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$5.00 per annum, postage prepaid.

Telephone number, 33 Bryant.
Registered cable address, "Drammirror."
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Curzon St., Regent St.; Norman's Tourist Agency, 25 Regent St., W.; American Exchange, 3 Northumberland Ave., W. C. In Paris at Bruckmann's, 17 Avenue de l'Opera. In Liverpool, at Latham's, 21 Lime St. In Sydney, Australia, Smith & Co., Moore St. In Johannesburg, South Africa, at Jansz, Beek St. The Trade supplied by all News Companies.
Advertisements should be made by check, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.
The Mirror cannot undertake to return unsolicited manuscripts.
Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK MARCH 30, 1907.

Largest Dramatic Circulation in the World.

BOORISHNESS IN THE THEATRE.

THERE are some things in the theatre subject to criticism wholly apart from plays and players. They relate to some spectators who have regard neither for acting or the drama nor for the rest of the public.

In Baltimore, the other evening, an actor, embarrassed in his work by the loud and offensive conduct of a party in a box that had also set the nerves of his company on edge and distracted the audience, came forward, and addressing the gallery—which was orderly—rebuked the modish disturbers of the play. The persons in the box, who had dined intemperately, were apparently unconscious of their disgraceful conduct until they were rebuked, whereupon they angrily left the theatre. They evidently were intoxicated, and the actor used a by no means gentle or refined phrase in describing their condition—although his words were no more offensive than their conduct—and naturally they resented his part in the episode.

It would seem that these disturbing persons enjoyed some prominence in Baltimore, and the matter created an unwelcome stir in social circles and in the press. But it is significant, so far as THE MIRROR has been able to observe—and it has seen a large number of articles on the subject in the Baltimore newspapers—that the only essential resentment of the actor's rebuke has been shown by the manager of the theatre in which the disturbance happened. In editorials and "Letters to the Editor," there is a striking unanimity of opinion that the rebuke was deserved. Incidentally, statements have been made in letters to the Baltimore press on the subject to the effect that theatregoers presumably of the better class in that city are less considerate of actors and those in audiences who wish to enjoy plays in silence than theatregoers of any other large city in the country. THE MIRROR simply records this statement as made by indignant writers in the Baltimore press who have expressed their approval of the rebuke administered.

One of the admitted essentials of social contact and conduct is self-restraint. This is acknowledged in small gatherings of persons who on occasion meet to enjoy one another's society. It is far more necessary in larger assemblies, where something is to be done that the many are supposed to study or enjoy. It is peculiarly necessary

at the theatre, for who could naturally suppose that a great body of persons goes to a theatre for any other purpose whatever than to witness a play? Thus, where a great number of persons are gathered with one purpose that requires on their part attention and quiet, what is it but impertinence, impudence, and, in fact, boorishness for a few of the gathering to ignore the desires and rights of the mass and make enjoyment impossible?

TICKET SPECULATION DOOMED.

THE outlook for theatre ticket speculators in New York is more discouraging than it ever has been. In fact, it is evident that this "industry" is doomed.

For years there have been spasmodic attempts to abolish this parasitic traffic, but this year there seems to be an organized purpose, backed by ardent public sentiment, to do away with it.

The ordinance pending before the Board of Aldermen is drastic, and it was framed by an intelligent committee, which found, after giving hearings, that something of the kind was not only demanded by the public, but that the wiser among theatre managers were in favor of it. The newspapers of New York for months have voiced the complaints of theatre patrons against the outrageous exactions of the speculative fraternity, as well as their peculiarly offensive methods of "doing business"; and as there never has been any doubt that the traffic should be stopped, the local lawmakers at last seem to have awakened to the necessity for action.

The ordinance before the New York Aldermen, the terms of which are detailed elsewhere in THE MIRROR, will be opposed bitterly by the speculators and their friends, and they may procure its amendment, if they discover they cannot kill it. But sooner or later this traffic will be declared unlawful.

Chicago, too, is active against theatre ticket speculators. Its Aldermen last week unanimously passed an ordinance which, in effect, will prohibit all sales of tickets, except at the box-offices. After declaring it unlawful for any person (a speculator) or corporation to engage in the business of selling tickets at a premium, the ordinance says, as to the theatres themselves:

No person or corporation conducting any place of amusement or any officer, agent or employee thereof shall directly or indirectly offer to sell, consent to sell or permit to be sold any ticket of admission to any place of amusement to any broker, speculator, scalper or other person regularly, occasionally or incidentally engaged in the business of selling any such tickets of admission for reselling at an increased price above that printed thereon.

The Chicago Aldermen a few weeks ago passed an ordinance to the same effect that was declared "class legislation" by Mayor DUNN, who for that reason declined to sign it. It is said that the phraseology upon which this objection was based has been eliminated from the new ordinance. There are differences of legal opinion in Chicago as to the new ordinance, which will be tested in the courts. But it embodies a determination in that city that will finally prevail, for so strong against the system is feeling there that an Anti-Theatre Ticket Speculating Association of citizens has been formed to fight it if the laws are found to be ineffective for its abolition. The members of this association pledge themselves to devote time, energy, and money toward remedying existing conditions.

For years bills aimed at the speculators have been introduced into the Legislature at Albany, but some of them apparently have purposely been made impossible of passage, and others have not had good faith behind them. It recently happened that Senator Saxe, wishing to go to a theatre in New York one evening, experienced some of the worst features of the speculative evil. This was an object lesson that led him to introduce at Albany an abolishing bill which promises to pass, and thus, if the Aldermen of New York, for any reason, should fail to follow the recommendations of their committee that has reported the proposed ordinance abolishing speculators, it is highly probable that a State law will accomplish the same purpose. It is evident that the opposition directed against this traffic will not cease activity until the purpose is accomplished.

THEATREGOERS' CLUB MEET.

The Theatregoers' Club of America, which was organized Feb. 22, with Edward O. Towne as President, held its first regular entertainment Sunday night at Duryea's, seventy-second Street and Broadway, where a musical and literary programme was given by the members. The club was formed to "aid, foster and develop a native American dramatic literature, and to furnish playwrights and composers with opportunities and facilities to obtain speedy and impartial public verdicts upon their productions." To this end members who have written promising plays will be able to present them before the club once every two weeks. Walter Pulitzer is First Vice-President of the club. Among the other officers are: George F. Curtis, Gen. James R. O'Brien, Alfred A. Watson, Charles H. Schuyler, Leo Braun, Brett Page, Mrs. Camille Birchholm, Jeanette Brown, Mrs. Leroy Stoddard and Mrs. Jessie B. Crammette.

PERSONAL.



STAHN.—On April 8 Rose Stahl will play the role of Patricia O'Brien in The Chorus Lady for the 2,000th time. This includes the number of times she played a sketch of the same name in vaudeville.

DE VRIES.—Henri De Vries sailed for Europe on March 20. He was complimented by a farewell dinner, given by Alfred W. Birdsell, of San Francisco, at the St. Regis, Tuesday night.

SMITH.—Mrs. Sol Smith was seventy-seven years old on March 19. She is still active, and sails for Europe this week to appear with Sothern and Marlowe at the Waldorf Theatre, London. She has been on the stage for fifty years.

NAZIMOVA.—Madame Alla Nazimova will appear in a new play by Roberto Bracco, at the Bijou Theatre, on April 8. The original title of the comedy was Infidèle.

MANFIELD.—Richard Mansfield's season will close on May 2 instead of April 27, and he will sail for Europe on May 4.

HARRIS.—Professor Elmer B. Harris, head of the department of English literature at Stanford University, has joined Olga Nethercole's company, to gain a knowledge of stage technique. His stage name is H. Elmer.

ANDERSON.—Mary Anderson Navarro has completely recovered from her illness. She has been staying in Rome, at the Hotel Suisse.

KELLOGG.—Clara Louise Kellogg Strakosch, who has been ill at the Hotel Suisse, Rome, has entirely recovered.

SYLVA.—Marguerite Sylva has been re-engaged for another year by the Opera Comique at Paris. She will originate the prima donna role in the new opera, Ghyslaine, next season.

MONTGOMERY.—David Montgomery celebrated the twentieth anniversary of his advent on the stage on March 20. He began his career as a black-faced comedian in a music hall in St. Joseph, Mo. He became associated with Fred Stone thirteen years ago. His associates gave him a dinner and he received several pounds of congratulatory telegrams.

RUSSELL.—Lillian Russell has arranged to sell her New York house on West Fifty-seventh Street, which she bought four years ago.

SCHIEFF.—Fritzi Schieff is recovering from her severe illness, but she will probably have to remain in bed for a month longer.

KLEIN.—Sibyl Klein, of the Fawcett Stock company at Baltimore, a niece of Charles Klein, the dramatist, has retired from the stage, and in May will become the wife of William Harris, Jr., son of the well-known manager.

GREET.—Ben Greet will address the Society for the Study of Spoken English at the Berkeley Lyceum Theatre this, Tuesday, afternoon.

MANNERING.—Mary Manning returned to New York last week, and will rest at her home until the last of this week. She will resume her tour in Glorious Betsy at Elgin, Ill., on April 1.

LOHMEYER.—Wright Lohmeyer delivered an address on the dramatic values of the Old Testament before two thousand students of the University of Minneapolis at Minneapolis, on February 22.

BERGHEE.—Valerie Bergere, whose portrait appears on the first page of this week's MIRROR, is adding to her reputation by her powerful performance in A Bowery Camille this season. She is also appearing from time to time in His Japanese Wife, in which she has made one of the successes of her career.

CALVÉ.—Emma Calvé arrived in New York on Saturday, and will appear as Carmen at the Manhattan Opera House on Wednesday evening. This is Calvé's thirteenth voyage to America. Madame Calvé was engaged by the Opera Comique to fill the role of Marie Magdeleine in April and May, but decided to come to New York, preferring to pay the director, M. Albert Carré 30,000 francs (\$6,000) forfeit.

O'NEIL.—Nance O'Neill arrived in New York last Saturday to begin rehearsals of Cleo.

GOODWIN.—Nat C. Goodwin has revived The Merchant of Venice during his tour of Texas, for special matinee performances.

MILLER.—Henry Miller will be guest of honor of the Friars at a dinner to be given on April 5.

BENEFIT FOR CHILDREN'S HOME.

More than \$5,000 was collected Sunday night in aid of the Home for Destitute Crippled Children at a benefit given in the New York Theatre. Among those who took part were Anna Held, Charles Bigelow, Rose Stahl, Alice Lloyd, La Belle Daise, Clarice Vance, Emma Carus, Chrystie Macdonald, Irene Bentley, Valeria Suratt, Jack Gardiner, Van Rensselaer Wheeler, Alexander Carr and George M. Cohan. The Empire State Quartette also volunteered its services. Leonora Anderson sold \$150 worth of flowers in the lobby and vestibule. Mrs. E. L. Fernandez had charge of the battalion of actresses who sold the bouquets.

PLAYGOER'S FAVORITES.

The Playgoers held a meeting in the Hotel Astor Sunday evening, March 24, and discussed "Who Is Your Favorite American Actor?" Father John Talbot Smith presided, and after advising all members to attend the next meeting, at which the annual election of officers would be held, he took the floor and said that in his opinion the greatest American players were William Thompson, J. R. Dodson and Madame Modjeska. Incidentally, he confessed that until he had reached the prime of life, N. S. Wood, who played the Boy Detective, made the deepest impression on him.

Mr. Lester's favorite was Berta Gailand. Mr. McDonald declared that Mrs. Carter was her favorite. Dr. Bayles considered Edward Harrigan and Annie Ross among the great. Sam Greville said that he was surprised that no one had spoken of Maude Adams, whom he regarded as one of the most finished performers of the stage to-day.

Father Smith finding that the supply of regular speakers was exhausted, called for volunteers, and a soft-voiced maid in the back of the hall stood up for James O'Neill. The next meeting will be held April 1.

MACDOWELL ASSOCIATION DINNER.

The second annual dinner of the Edward Macdowell Association, an organization of the literary to honor the memory of the composer, who still lives, but has lost his mental powers, was given on Saturday evening in the Vanderbilt gallery of the Fine Arts Building. Richard Watson Oller, Hamlin Garland and Henry Miller were the speakers.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, pertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

F. W. Boston: "I noticed the other day in a publication the following scribble to Sir Henry Irving: 'You may be the mightiest genius that ever breathed, but if you have not studied the art of writing for the stage you will never write a good acting play.' Will you kindly inform me in your answers to correspondents on what occasion the expression above quoted was used, and if possible where I can find a copy of the address in which it occurred?" F. W. does not seem to appreciate the task his request would involve if memory alone could not place the alleged statement of Irving. And memory is at fault in the matter.

S. K. Westerly, R. I.: Rip Van Winkle in its present form is by Dion Boucicault, and was first produced at the Adelphi Theatre in London on Sept. 4, 1855. Joseph Jefferson played Rip. Boucicault revised the play from a former one made by Charles Burke, Jefferson's half-brother. The first dramatization of Washington Irving's story was called Rip Van Winkle; or, The Spirits of the Catskill Mountains. It was produced in Albany on May 26, 1823, with the following cast: Derrick van Hous, Charles B. Parsons; Knickerbocker, Moses S. Phillips; Rip Van Winkle, Thomas Flynn; Lowenna, Mrs. Flynn; Alice, Mrs. Forbes.

M. F. R. Plymouth, Mass.: The Little Minister was first produced at the Lafayette Square Opera House, Washington, on Sept. 13, 1897. The cast was as follows: Gavin Dismart, Robert Edmond; Lord Rintoul, Eugene Jepson; Captain Hallwell, Guy Standing; Lady Babbie, Maude Adams; Felice, Margaret Gordon; Twiss, Frederick Spencer; Thomas Whamond, William H. Thompson; Bob Dow, George Fawcett; Micah Dow, Jessie Mackaye; Snecy Hobart, Wallace Jackson; Andrew Meismaker, R. Peyton Carter; Silvia Tash, Norman Campbell; Sergeant Davidson, Wilfred Buckland; Joe Cruickshank, Thomas Valentine; Nannie Webster, Kate Ten Ryck; Jean, Neil Stone Fulton.

CURRENT AMUSEMENTS.

Week ending March 30:

ACADEMY OF MUSIC—Ben Hur—34th week—35 to 40 times.
ALHAMBRA—Vaudeville.
AMERICAN—Chinatown Charlie.
ASTOR—The Mills of the Gods—4th week—25 to 32 times.
BELASCO—The Rose of the Rancho—18th week—130 to 135 times.
BERKELEY LYCEUM—The Reckoning—7th week—50 to 55 times.
BIJOU—Alla Nazimova in Hedda Gabler—33 times, plus 24 week—17 to 23 times; A Doll's House—46th time.
BROADWAY—Anna Held in The Parisian Model—18th week—124 to 130 times.
CARNegie HALL—Musical Recitals.
CASINO—Leda Wynn in The White Hen—6th week—30 to 45 times.
CIRCLE—Wine, Women and Song—17th week.
COLONIAL—Vaudeville.
CRITERION—Frank Daniels in The Tattooed Man—6th week—38 to 44 times.
DALY'S—The Belle of Mayfair—17th week—123 to 140 times.
DEWEY—Yankee Doodle Girl.
EMPIRE—Ethel Barrymore in The Silver Bells—24th week—9 to 16 times.
FOURTEENTH STREET—The Two Orphans.
GARDEN—Ben Greet Players in Everyman—9 times.
GARRICK—William Collier in Caught in the Rain—12th week—55 to 155 times.
GOTHAM—Sam Devere's company.
GRAND OPERA HOUSE—Wonderland—73 times, plus 8 times.
HACKETT—Rose Stahl in The Chorus Lady—45 times, plus 24th week—101 to 108 times.
HARLEM SQUARE—Stock co. in Uncle Tom's Cabin.
HERALD SQUARE—The Road to Yesterday—13th week—54 to 105 times; Mata—Widower's House—11 to 14 times.
HIPPODROME—Neptune's Daughter and Pioneer Days—17th week.
HUDSON—Brewster's Millions—57 times, plus 6th week—35 to 40 times.
HURD—AND BRAMON'S MUSIC HALL—Vanity Fair Burlesque.
IRVING PLACE—Salome—5 to 11 times; Zulu Enslaved—5 to 11 times.
KEITH & PROCTOR'S UNION SQUARE—Vaudeville.
KEITH & PROCTOR'S 23D STREET—Vaudeville.
KEITH & PROCTOR'S FIFTH AVENUE—Stock company in The Little Gray Lady.
KEITH & PROCTOR'S 56TH STREET—Vaudeville.
KEITH & PROCTOR'S 125TH STREET—Vaudeville.
KNICKERBOCKER—Montecarlo and Stone in The Red Mill—27th week—212 to 218 times.
LIBERTY—Eleanor Robson in Salome June—10th week—47 to 73 times; Wed. mat.—Merely Mary Ann—8th time.
LINCOLN SQUARE—Closed March 23.
LONDON—Ritzy and Woods.
LYCEUM—The Lion and the Mouse—71st week—371 to 378 times.
LYRIC—Ermete Novelli in Othello—1 time; Allolude—1 time; La Mort Civile—2d and 3d times; Hamlet—1 time; Pevero Genta—1 time; Taming of the Shrew—1 time.
MADISON SQUARE—The Three of Us—24th week—180 to 185 times.
MADISON SQUARE GARDEN—Barnum and Bailey's Circus.
MAJESTIC—The Tourists—124 times, plus 8 times.
MANHATTAN—Mary Shaw in Mrs. Warren's Profession—24 week—16 to 25 times.
MANHATTAN OPERA HOUSE—Hammerstein Grand Opera co. in repertoire—17th week.
METROPOLITAN—Opera House—Cordell Grand Opera co. in repertoire—16th week.
MINER'S BOWERY—Tiger Lilies Burlesque.
MINER'S EIGHTH AVENUE—Cherry Blossoms.
MURRAY HILL—Gay Morning Gloria.
NEW AMSTERDAM—The Grand Hotel—1st week—1 to 8 times.
NEW STAR—Martha's Uncle Tom's Cabin.
NEW YORK—William Faversham in The Squaw Man—231 times, plus 8 times.
PASTOR'S—Vaudeville.
PRINCERS—Margaret Anglin and Henry Miller in The Great Divide—25th week—201 to 208 times.
SAVOY—The Man of the Hour—17th week—122 to 130 times.
TELHARMONIC HALL—Telharmonic Music.
TRIAL—James Bays in Maccus.
THIRD AVENUE—Rip Van Winkle.
VICTORIA—Vaudeville.
WALDOCK'S—Sam Devereard in The Rich Mr. Haggard—24th week—170 to 187 times.
WEBER'S—Closed March 23.
WEST END—George Sidney in Busy Day's Vacation.
YORKVILLE—Nap Ward in Not Yet, but Soon.

THE USHER



The intention of E. S. Willard to make his present tour practically a farewell to this country was first published in this column several months ago. Unless his present plans change, Mr. Willard after this tour will not again be seen in America, except that possibly after a long interval, he may return for final engagements in New York and Boston. His concluding engagement in Chicago has been played, and on his last appearance there he made a speech, during which he said:

When I came to America this season I had no intention of saying farewell, but the fatigue of traveling, that fatigue of living in my trunk, as they say, is telling on me, and I found that it is more than I could endure. So from Pittsburgh onward I have been saying good-bye. This does not mean that I shall not return to America, for, of course, in order to say good-bye to my friends in New York and Boston I shall have to come to this country again. That I shall do after a brief period of rest and a longer period of work in London. But of my friends west of the Alleghenies I now take my last farewell.

The love of my old home is pulling me, as it does all of us travelers sooner or later, and I yearn to be there. And perhaps I am in the position of the sailor who, being asked by the doctor, "Well, what's the matter with you, my man?" replied, "I don't just know, sir. I jobs well an' I sleeps well, but soon as I sees a job of work I feels all of a tremble."

Looking back over the seventeen years that have passed since I first came to America, I have unnumbered reasons to express gratitude and love. I have received the hospitality of the people and the kindly consideration of the press. When I first came to you in 1890 I was warned that I would not find what I have found—loyalty. I was warned—and again learned otherwise—that you had a habit of picking up a newcomer, making a lion of him for a season and then throwing him aside. This is not true. I have found loyalty in the theatre and out of it, and kindness everywhere.

Mr. Willard is not the sort of person to pose in a farewell that is not seriously meant. No doubt, the extended fatigues of the season have strengthened the purpose that he announced earlier, through THE MIRROR. Apparently not in the best of health, he has had the exacting work entailed by a repertoire to every one of his characters in which he always conscientiously gives the best that is in him. And that means a vast expenditure of vitality.

It is to be hoped that a season of rest will in such measure modify his strong antipathy to touring that Mr. Willard will contemplate another season—and still other seasons—in this country, aside from the obligation he feels to New York and Boston, where he is prevented at present from appearing by circumstances of theatre control. He will always be welcomed everywhere in this country as an actor of great and varied ability, and exceptional charm—a distinction which his personal character and graces outside of his work emphasize.

Mr. Willard will close his season at Cleveland, on April 6. After a sojourn in London he will be an idler in Italy—that ideal land for such a temperament as his—indefinitely.

The following excellent suggestion has been received:

NEW YORK, March 20.
To the Editor of THE DRAMATIC MIRROR:
Sir—As one of the public who has been solicited and who intends to contribute to the Actors' Fund Fair; also as a friend of the profession and a believer of the work of the Fund, may I be allowed to make a suggestion which may tend to the greater success of the Fair?

It is only that an arrangement should be made immediately with one of the audit companies or a reliable accountant's firm to devise and carry out a rigid system of receiving and disbursing which shall assure both the public and the profession that every dollar and every article contributed to the Fair shall be strictly accounted for.

The enterprise is so vast and the sums involved so large that it is quite worth while to arrange these precautions in advance and have them well understood. Leakages are bound to occur with the lack of system that too often has characterized the management of such undertakings.

The suggestion is not meant to reflect on the honesty or ability of any one. An advance announcement that such precautions have been taken will increase the generosity of the public and will greatly aid the work of those soliciting for the charity. Yours respectfully,

NON-PROFESSIONAL.

As "Non-Professional" says, there can be no reflection whatever in such a plan to guard against carelessness, responsibility, and possible leakage, and to insure the enjoyment by the Actors' Fund of every tangible effort in its behalf to be made by members of the profession and the public. In fact, the magnitude of the Fair as projected would seem to demand at once such attention and insurance by those in charge of it.

The business of this Fair will be very com-

plex, combining, as it will, income from a thousand sources with receipts from a thousand improvised branches of merchandising and trade. The diversity of its resources, the variety of employments it will involve, and its general intricacy of affairs and accounts would seem to demand even at the outset a most careful system of bookkeeping and supervision.

Business men, managers of enterprises simple in organization and direction when compared with this projected Fair, take just such precautions for their own protection, and there can be no question that those who have this great exhibition in charge should at once take steps to insure its methodical and exact conduct and fruition.

A New York journalist calls attention to Richard Mansfield's prophetic political views. Several years ago he was called upon to speak before the Detroit Chamber of Commerce at a banquet given to Secretary Taft. He toasted Mr. Taft as "our next President."

A hobby of Mr. Mansfield's for years has been the federal codification of State laws, but the originator of this idea was David Dudley Field, was it not?

Several weeks ago a New York paper asked twenty-five conspicuous men if they favored a third term for President Roosevelt. Mr. Mansfield replied that he favored a good President in office indefinitely, and believed the ideal form of government for this country a constitutional monarchy.

As actors have no particular participation in politics, Mr. Mansfield's suggestion of a monarchy could not by any stretch of the imagination be construed into an ambition by one who impersonates royal personages really to be a king.

MRS. FISKE'S TOUR TO THE COAST.

Since the San Francisco disaster, which nipped in the bud extensive plans for a circuit of independent theatres on the Pacific Coast, that territory has not been visited by any independent star or company. But Mrs. Fiske, who has often appeared in sections of the United States that were supposed to be completely barred against an independent attraction, will again assume the character of a dramatic pioneer and visit California.

For several weeks Harrison Grey Fiske has been investigating the situation, and now he announces that all the arrangements have been completed for Mrs. Fiske and the Manhattan company to take Mr. Mitchell's comedy, The New York Idea, to the Far West at the conclusion of the regular season in the East. The trip will cover about two months. Although many obstacles were encountered in arranging consecutive and connecting bookings, Mr. Fiske says that the route will include a larger number of cities than when Mrs. Fiske made her last visit to San Francisco two years ago. At that time her tour was beset by many difficulties, and here and there she was obliged to appear in vaudeville and summer theatres, and sometimes even in halls fitted up temporarily for her accommodation. In all of these places, however, she was greeted by large and enthusiastic audiences and the tour was eminently successful.

Although the independents have arranged to secure theatres in the cities of the Pacific Coast, with connecting points throughout the West, it will be a year or more, in all probability, before the circuit will be complete and available. Before starting for the Far West Mrs. Fiske will fill her remaining engagements in the East, including Cleveland, Columbus, Toledo, Cincinnati and Chicago. She will rest from her travels Holy Week, and will spend the brief holiday at Big Moose in the Adirondacks.

WILDER TALKS ON JAPAN.

Marshall P. Wilder presented for the first time in New York Wednesday evening last at the Astor Gallery in the Waldorf-Astoria, his new illustrated lecture, which he calls "Smiles and a Laugh or Two, Through Japan." The audience did not quite fill the room, but it made up in quality and appreciation what it lacked in numbers. Mr. Wilder began with a sort of prologue, during which he put his hearers in a happy frame of mind with some of his imitatively told stories. The room was then darkened and the lecture proper began. Mr. Wilder kept up a running fire of comment, interspersed with many humorous remarks, as some of the most beautiful pictures ever thrown upon a screen were shown by his assistant. The views, most of which were taken by Mr. Wilder, have been artistically colored by Kimbel, a famous Japanese artist. There were seven motion pictures, also colored, that gave an insight into some of the industries and amusements of the Japanese. The views showing the process of fan manufacturing and those of boatmen shooting the rapids of the River Ota are particularly interesting. The lecture was divided into two parts, and while the lights were up Mr. Wilder monologued as successfully as usual. The entertainment lasted about an hour and a half, and was a rare treat from beginning to end. Mr. Wilder starts in his new field with every indication that he will meet with the same success that has attended his efforts in the past.

HEALTH BOARD AFTER THEATRES.

Charged with a technical infringement of the ordinances relating to safety appliances in theatres, the management of the New Amsterdam Theatre was compelled by the Health Department to close the house for about two hours on the afternoon of March 20. Some decorative curtains over exits were objected to as being liable to cause trouble in case of panic. The Theatre Committee of the Department had notified the New Amsterdam management several times to have these curtains removed, and finally, when no attention was paid to the communications, drastic methods were used to make the managers obey orders. Visits were paid to all theatres in this city the next day, and in several instances managers were required to remove advertising easels from the lobbies. In all cases the demands were complied with.

A SOCIALIST PLAY.

John Spargo, the Socialist lecturer, former clergyman, author of "The Bitter Cry of the Little Children," and of several other Socialist books, has written a drama dealing with the Moyer and Haywood imprisonment in Idaho and the labor troubles in Colorado. The play will appear soon in book form, published by the Ariel Press, Westwood, Mass., and Julius Hopp has the rights for producing the drama under the auspices of the Socialist Stage Society. Julius Hopp, in order to spread among the Socialists the appreciation of the value of the drama as a means of propaganda for Socialism, will deliver a lecture on "The Drama and Socialism," under the auspices of the Socialist party, on Sunday evening, March 31, at 1533 Madison Avenue.

THE TWELFTH NIGHT CLUB.

The Twelfth Night Club on March 19 entertained Rose Stahl and James Forbes as guests of honor in the clubrooms at the Berkeley Lyceum. Mrs. H. C. De Mille, Leslie Bingham, Sarah Perry and Frances Nathan were the hostesses.

THE LONDON STAGE.

Gawain Reviews John Gladys's Honor—A Powerful Play Well Acted—Other News.
(Special Correspondence to The Mirror.)

LONDON, March 16.
When I mailed my last letter to good friends, THE MIRROR readers of America (and other nations), there had only just been given at the St. James' Manager George Alexander's latest production, John Gladys's Honor, by Alfred Sutro, one of the best, brightest and briskest of our newer dramatists. Owing to this new play coming out so strongly and so importantly I merely waited to tag on to my then already full epistle an announcement of the play's tremendously successful reception.

And now let me hasten to redeem my promise. Firstly, then, you are to know that the story is by no means new, for (alas!) the story of two men and a woman, with the woman false to her husband and clinging to her lover is as old as well, what story is older than this side of the older story of Adam's and Eve's transgression? But I assure you that the treatment of this ancient story of wifely infidelity is so powerful, so fresh and so artistic that already all playgoing and journalistic London is talking and writing, respectively, of John Gladys's Honor. Nay, some journals have even started a kind of competition for readers to express their opinions upon or to suggest an alternative to the finale to the last act. There's advertisement for you!

The pathos of the whole affair is that the poor little devil of a woman—John Gladys's wife, aged thirty-one—has had, so to speak, some provocation, at least she can plead something of extenuation, inasmuch as her husband, an American multi-millionaire, has apparently neglected her for nearly the whole of the twelve years of their married life. He has not neglected her for any other woman, mark you, but simply and solely in the interests of business. His motto has always been "Business! Business! Eternal business!" So much has this seemed to be the case with Mr. and Mrs. Gladys that as I listened to this drama, absorbing as it was, I could not choose but think, ever and anon, of the remark of the innocent minded eleven-year-old boy in the play—the youngster who when his poor tolling mother chanced to say, "Why, sonnie, we have not had any letter from your father ever since you were born," replied, "Well, muvver, 'praps 'Harver's been busy!"

It so happened that six months before the action of John Gladys's Honor is shown to us John Gladys, the Iron King (and monarch of I don't know how many commodities and necessities) has sent his pretty childless wife over to Paris, where we darned Britishers have long been taught to believe all good Americans go when they die, and where (I assume) all those who are not sure of being or becoming good go before. You can guess the result. Mrs. Gladys becomes fascinated with an artist who started some time ago (and still continues) to paint her portrait, and that artist becomes fascinated with her. Now, of course, we all know that wife portrait-painting artist for we have met the seductive personage in full many a play.

Still, here again Sutro's treatment is so neat, nay, skilful, that the conventionality is scarcely noticed. With great adroitness the author keeps us long in the dark as to whether Mrs. Gladys has really got to now forfeit her own and her husband's honor. The unhappy little woman's guilt is flashed upon us later in the play when we see her and her lover face to face with disclosure and piling up lie upon lie to keep the truth from Gladys, who has suddenly turned up in Paris the night before. From the moment of the husband's arrival the play rushes on rapidly, the whole action taking only twenty-four hours.

In a tremendously powerful scene at Gladys's suddenly acquired rooms in the Paris Hotel Ritz (for his wife has been unable to home him at such short notice) the wicked little wife continues by a show of affection and by a series of wild lies to ally Gladys's suddenly awakened jealousy. Then after another John with caresses and making him realize for the first time for years that love (however much you may have) is nothing to love (even if you have but little), the faithful little creature prepares to go off with her artist paramour, as he is now shown to be. This act, with its fits of trust, business and cabling, and its earnest marshalled love passages for millionaire Gladys, and its deliberate deceit upon deceit for his wife and the lover's alternate shame at the growing edifice of lies and his subsequent defiance of the injured husband—is one of the strongest acts seen in any modern play.

From this point the guilty pair hurry up preparations for their flight, in the meantime confiding the plan to certain of the smart set. This act includes a now very worldly American woman (her husband a millionaire father (a trust) rival of Gladys's) has made her marry a beast of a foreign Prince for the sake of his title. The Princess, whom her Prince's vile treatment has made cynical and callous, suddenly pleads with the agitated wife to abandon her mad project, not only for the sake of the scandal, but for the sake of her peace. In this pleading, the poor Princess reveals such a depth of pathos as regards her own unhappy lot that the dramatic result is the most beautiful bit of writing in the whole play.

Mrs. Gladys is resolute, however, and at length the moment arrives when she and her handsome artist are rushing from his studio, where they have met to start off.

And here comes the strong—and to many utterly unexpected—finale. The strong-willed John Gladys, whose previous fierce explosions of jealousy have led us to expect that he will at least slay his wife's paramour, if not his wife also, when the guilty and pale pair. They stand appalled, each expecting martyr, and each eager to save the other, especially as regards the wife's feeling for her lover.

And what does the injured and pent up husband do? Silently fixing his gaze with awful intensity upon them, he, after a thrilling pause, breaks out thus: "This woman loves you. She used to be my wife. She loves you beyond everything else—honesty, truth, shame! She has made the greatest of all sacrifices to you; she has lied and betrayed. Take her away! I shall divorce her; you can get married. I shall make provision for her that she may never want. Take her; help her—to lie and betray no more!"

Then as Gladys dashes off the guilty pair bow their heads in shame and the curtain falls. It is this finish—a noble one in the opinion of most of us—a finish giving chance to the erring pair to save each other's honor if they cannot save Gladys's—that has aroused so much criticism, comment and correspondence. One certain section of these critics, commentators and respondents hold that millionaire Gladys should have killed his wife. Others think he should have shot the lover with the revolver which he always has in his pocket. Others are for slaying both, while some few vote for Gladys committing suicide, forsooth! In order to spite his wife and her paramour! All of which, as I said before, gives Manager Alexander and Dramatist Sutro what Shakespeare called "bold advertisement."

Sutro has chosen for the motto of this play a couplet from a poem by George Meredith, who is undoubtedly England's greatest living novelist and character delineator, if he isn't that nation's greatest living poet, which he isn't. The couplet runs:

"How many a thing which we cast to the ground,
When others pick it up, becomes a gem."
But our critics do not seem to have noticed that Sutro is indebted to Meredith for more than this. This play is saturated through and through with the spirit of G. M.'s fifty-sonnet poem, "Modern Love," wherein is shown the awful tower of lies which an adulterer and adulteress have to build up to hide their sin. Do ye not know that poem, ye Mirrored? If not, read it and you will come across some of the most haunting lines ever written. For example, note this terrible line after the 5th:

"This morning, but no morning can restore
What we have forfeited! I see no sin.
The wrong is mixed! In tragic life, God wot!
No villain need be! Passions spin the plot!
We are betrayed by what is false within."

P. JEFFERSON ROLLOW.



Photo White, N. Y.

P. Jefferson Rollow, a portrait of whom appears above, started his career with Richard Mansfield. Then he was one of the "original sextet" in Florida. Later he appeared in The Sign of the Cross, and he is now playing the second season with James K. Hackett in The Walls of Jericho.

As for the acting of John Gladys's Honor, that is splendid. Alexander has never (in my opinion) played so intensely and so artistically as in this most trying character of Gladys. Eva Moore as the sinful, lying, fawning wife also excels, far excels, all her previous histrionic efforts. Henrietta Watson in her one great scene as the rich, but wretched American-born Princess, is inexpressibly touching. Matheson Lang, although not so much at home in cost and trousers as in medieval garb, acts finely as the some-time shamed artist-paramour, and Michael Sherbrooke as Millionaire Gladys, very American (or perhaps) financial secretary to A. F. Grahame Browne as a good friend to the erring wife, and Norman Forbes as a worldly but scarcely wise well-wisher to all concerned also lend valuable aid. In short, Manager Alexander is singularly fortunate in following Pinero's phenomenal success, His House in Order, with what looks like being a singular success by Sutro.

The Little Admiral written by Arthur Horace Hodges and T. Wynne Percival, and produced by Lewis Waller at the Imperial a few days ago, and Her Sin, presented by Cyril Maude at the Playhouse later, have not scored particularly great successes, respectively, up to now. I shall see how they go on later and report accordingly. Beerbohm Tree revives The Red Lamp and produces a new one-act play, called The Vandyck, at His Majesty's to-night. A great row is raging as to the Actors' Union and the Music Hall strike arbitration still lingers on. GAWAIN.

COMPANIES INCORPORATED AT ALBANY.

The Actors' Legal Aid Society, of New York, was incorporated with the Secretary of State at Albany, on March 21, with \$500 capital. It is formed to provide members of the theatrical profession with legal advice and to aid in the collection of debt claims, etc. The following are named as directors: Edward S. Schwartz, James W. Walker, and Albert Schwartz. The Schutrum-Killpel Amusement Company, of Buffalo, was also incorporated with a capitalization of \$20,000, to carry on the business as managers and proprietors of theatres, opera houses, and other places of amusement. The directors are Charles L. Schutrum, Peter Killpel, and Duane B. Tuttle, Buffalo.

NEW THEATRE OPENED.

The new Grand Opera House, Linton, Ind., opened on Saturday, March 16, with The Man on the Box, Sidney Booth and Elizabeth Stewart appearing in the title-roles. The audience was a representative one, including quite a number of out-of-town people. A special train from Terre Haute, Ind., brought 107 visitors to the opening, some of them from Chicago, Indianapolis, Brazil, Bloomfield, and Terre Haute. The local Elks, which have elegant quarters in the Theatre Building, entertained the visitors. Other bookings are W. B. Patton in the Slow Poke, March 26; Hidden Hand, April 1, and Raffles, April 2.

NEWSPAPERS AGAIN IN BUTTE.

The printers' strike in Butte, Mont., which caused a suspension of all newspapers in that city and in Anaconda since Feb. 13, was settled last Saturday. The strikers went back to work at a reduction in wages. During the strike travelling theatrical companies were put to considerable disadvantage by the lack of newspaper advertising. When Madam Butterfly was played in Butte, Henry W. Savage authorized the publication of a special newspaper, printed at a job office.

CONSIDINE SUCCEEDS ULLMAN.

John W. Considine has purchased the interest of Joseph Ullman in the San Carlo Opera company, which is headed by Madame Nordica and Alice Nielsen. Mr. Ullman is very ill in Los Angeles, and it was in that city that Mr. Considine took up Ullman's work in connection with the company.

ASTOR THEATRE FOR MRS. CARTER.

Mrs. Leslie Carter is to have the Astor as her home theatre in New York. The contract was signed with Wagenhals and Kemper on March 20. Mrs. Carter starts this week on a tour to the Pacific Coast.

NOVELLI TO ACT FOR CHARITY.

Ermete Novelli has volunteered to give the entire proceeds from next Tuesday evening's performance for the benefit of the Italian Hospital. The play will be the Alleluia of Marco Praga.

IN ITS LITERAL SENSE.

Youngstown (Ohio) Vindicator.
All reports indicate a rapid extension of the Nixon and Zimmerman circuit in Ohio. It is said that many managers are asking for admission to the branch syndicate, and the chances are that many of them will shortly be taken in. This last statement, it may be said, is to be understood in its literal sense.

AGAINST AN ABUSE.

The Aldermen and the Legislature Considering Bills to Abolish Ticket Speculation.

The Law Committee of the Board of Aldermen last Tuesday reported a drastic measure against theatre ticket speculation in the form of a new ordinance. The report was deferred until this week. The proposed ordinance does away absolutely with the sidewalk speculator and prohibits the sale of tickets in hotels or elsewhere at a price above that printed on their face.

The report of the committee followed several public hearings, at which arguments pro and con were made by theatre managers, speculators and lawyers. The committee found that the sidewalk speculators were an "intolerable nuisance" and that they frequently disobeyed existing ordinances. It also found that the hotel agencies were more or less of a convenience to many people, but were a detriment to the general public, who found the house "sold out" at the box office, with seats on sale at a material advance in the hotels. The Theatrical Managers' Association, says the report, offered to stop this, but many theatres are not in the association, and to meet this condition a measure had to be adopted to meet the requirements in all places of amusement. Following is the substance of the proposed ordinance:

Any person, firm, or corporation, other than the proprietors, lessees, or managers of a theatre or place of amusement, selling or offering for sale in the City of New York any ticket of admission to any public place of amusement for any price, shall be deemed a ticket speculator, and no ticket speculator shall sell or offer for sale any ticket of admission to any public place of amusement, nor shall any such ticket be sold or offered for sale on the sidewalk or in any street of the City of New York. For every violation of this ordinance the offender shall be liable to a penalty of \$5, to be recovered in an action to be brought in the name of the City of New York. This ordinance shall take effect immediately.

There is also a proposition to revoke the theatre license of any manager who makes an agreement with an agent whereby the ticket is to be sold at an advanced price. It is expected that there will be a contest over this measure, as it has been claimed that some managers divide with the hotel agencies the advanced price obtained for the tickets. With these agencies forbidden to sell tickets at other than the marked price there will be no reason why they should continue the business.

In its report recommending the adoption of the ordinance the committee declares its enactment is necessary to the promotion of the welfare and comfort of the public and the preservation of order, and that for this purpose it is essential that individual interests should yield, even at a loss and inconvenience. Continuing, it says:

As to sidewalk ticket speculators, their disregard of existing ordinances and laws, their open and blatant abuse of their privileges, their outrageous methods in the conduct of their business, together with the indifferent enforcement of the law, have given rise to a condition fitly described in the recent annual message of the Governor as "an intolerable nuisance which demands radical action."

The committee opposes the plan to lessen the number of speculators by fixing the license fee for each speculator at \$500 a year, on the ground that it would only increase the annoyance to theatregoers.

A Fight at Albany.

Charles Burnham, manager of Wallace's Theatre, went to Albany last week as a representative of the Theatrical Managers' Association to urge the passage before the Senate committee of the Saxe bill, which also aims to abolish ticket speculation. The managers' association is said to be desirous of having the speculators driven out of business. The Senate Codes Committee reported the Saxe bill favorably on Wednesday after a hearing. Mr. Burnham, Frederick D. Deberard of the Merchants' Association and John C. Coleman of the West End Association appeared in favor of the bill. There were about a dozen ticket speculators present.

Mr. Burnham was asked if the theatres didn't have ticket speculators of their own on the sidewalks in front of the theatres.

"Why, yes; some of them do," he answered.

"Why do they do that?" he was asked.

"Well, you see, these other speculators were there getting higher prices than could be secured at the box office, so they thought if the outside speculators could do that they could too. But you pass the bill abolishing speculators and the managers will stop it."

After a hot fight on Thursday, in which most of the Democratic members tried to kill the bill, Senator Saxe's two measures were advanced to third reading. One makes it a misdemeanor for ticket speculators to stand in the streets in the vicinity of theatres, and prohibits theatre managers from co-operating with the speculators. The other revokes the licenses issued by the city to the present speculators and forbids the issuing of future licenses.

There was lively opposition to the first bill. Half a dozen members moved to strike out the enacting clause. Senator Saxe spoke on the speculator nuisance in New York, saying that speculators preyed on the community. They stood in with the managers, he declared, obtaining the best seats, which they sold at outrageous prices to the public, which could not get good seats from the box.

Domick P. Mullaney protested that this was "one of the most drastic pieces of legislation ever proposed." It would "drive out of business one hundred and fifty men, eight or ten of whom had been in the Civil War and some through Libby Prison." Senator McCarren declared the bill would not cure the evil in any way. It would, instead, give a monopoly to the hotel speculators. He thought the speculators a convenience.

An amendment offered by Senator Agnew included the hotel agencies in the bill, which, as Senator Saxe drew it, applied only to sidewalk speculators. Tyson's and the other hotel agencies, he said, were worse than the sidewalk speculators, because they divided profits with the managers. Senator Saxe maintained that the amendment would make the bill unconstitutional. Senator Fuller thought it would be unconstitutional anyway. Senator McCarren ventured the opinion that it was "unwarranted special legislation," which easily could be avoided if the speculators took a store next to any theatre. To this Senator Saxe retorted that they didn't want to do this, as they couldn't catch the "easy marks" who didn't care to be made "small," if they had ladies with them, haggling over the prices of seats.

Interposing the "home rule" proposition, Senator Fuller maintained that the entire situation was in the hands of the Board of Aldermen of New York, and Senator Homan took a similar view. Senator Cassidy, however, maintained that the Legislature properly could override a nuisance in New York's streets. Senator Saxe declared that Buffalo, Rochester, Syracuse or any other large up-State city might be similarly afflicted if his measures did not pass.

On a rising vote the Agnew amendment was lost, 20 to 11. Then Senator Fuller moved to strike out the enacting clause. Another rising vote was taken. Opponents of the measure declared that the result was 16 against the motion to 17 for it. Senator Achroyd, Democrat, who was presiding, decided first that the motion had prevailed, but reversed himself by declaring ultimately that it was lost, 16 to 15. He declared the bill advanced. No opposition greeted the second measure.

PROGRESS OF THE FUND FAIR.

The women of the profession gathered yesterday in the Lyceum Theatre to hear of the progress of the Actors' Fund Fair. F. P. Mackey was the first speaker and one who had been on the board of the Actors' Fund Executive Committee for more than twenty years. He praised the organization as the broadest of all charities in America. He made an especial appeal to the help of women, saying that if woman's sympathies were once aroused for a cause, that cause was sure.

Milton Roblee spoke for Daniel Frohman on the business done so far for the fair. He announced that \$20,000 was already in hand, besides several thousand dollars' worth of merchandise.

handies. This did not include further promises, of which many had been made. Offers of assistance had come in, he said, from all over the country. It was expected that either Governor Hughes or ex-President Cleveland would consent to make the opening address for the occasion. Among a host of "special features" and benefactors Mr. Roblee announced the following: The gift of a thousand dollars' worth of perfumes from Pfau; the like sum of merchandise from E. H. Macy; the harmonic music throughout the entire week; all the printing of tickets and posters, etc., used for the fair; books from Putnam and Brentano; The Actors' Order of Friendship and the Greenroom Club are planning a series of old-time canvas slide shows, with the special aid of De Wolf Hopper and Robert Hilliard. Charles Dixon is their chairman. The White Rats have a booth, the B. F. O. Elks of the city have a booth to be presided over by Amelia Bingham. Elks from all over the country have sent in a valuable assistance of several hundred dollars. Several society women will preside over a Teddy Bear booth. The Actors' Society, The Players, and the Twelfth Night Club's plans were also given. Among the special Shakespearean features were the Stratford Inn, of which the Lambs will have charge; the Stratford Church, conducted by the A. C. A.; and the Gildhaus, by the F. W. L. The Road to Yesterday and the Hippodrome have offered many of their attractions to be transferred bodily to the scene of the fair. All the theatres and theatre companies of the city have arranged for the representation. Mr. Roblee concluded by the announcement that the business of the fair was in good progress and its booths all ready; all now needed was something to put in them.

Mrs. Sarah A. Palmer described the Shakespeare motif to be maintained in the settings of the bazaar and appealed for large gifts.

Writing of the Actors' Fund Fair of 1902, a member of the Times staff inadvertently stated last week that it was held at the Metropolitan Opera House, whereas it was held at Madison Square Garden.

THE PROFESSIONAL WOMAN'S LEAGUE.

Several European members of the professional women's league, held on Monday afternoon, March 25. Ben Greet was the guest of honor of the day, and Helen Head, formerly of Mr. Greet's company, and Leonard Shepard, from England, were also present. Miss Head gave the sleep walking scene from Macbeth with great force. Mr. Shepard added an enjoyable share to the entertainment of the afternoon by a pathetic piece entitled "My Dog and I." Hilda Englund and Warner Ohland also attended the reception. Henry Stanford was present. William G. Stewart sang. After the entertainment was finished refreshments were served. Mr. McNeill, the chairman of the Amusement Committee and Mrs. Louis C. Stern the chairman of the Refreshment Committee. Leona Ross had charge of receiving the guests, with the assistance of Laura Burt, Bessie Rogou, and Julia Stewart Mackay.

NOVELLI'S ENGAGEMENT EXTENDED.

Arrangements were completed yesterday to extend Novelli's engagement at the Lyric Theatre another week. In consequence, the opening of The Orchid at the Herald Square has been postponed until April 8, and The Road to Yesterday will remain for another week at the Thirty-fifth Street house.

PROFESSIONAL DOINGS.

Lord Doncaster, in which Lawrence D'Orray has been starring, will be withdrawn this week, but will be sent out again next Fall. Mr. D'Orray will sail for London in a few days to appear in a repertoire of The Earl of Pawtucket, The Embassy Ball and Lord Doncaster.

George H. Whitman and Eloise Davis closed with The Master Workman in Chicago on Feb. 9, and did not appear in the company playing the drama in New York two weeks ago, though their names were printed on the programme.

A rumor current last week to the effect that Henry Miller and Margaret Anglin would part company at the end of this season, and that Miss Anglin would go under the management of James K. Hackett, was emphatically and unequivocally denied by all parties concerned. Miss Anglin and Mr. Miller will appear at Daly's Theatre early next season.

Bishop Potter invited Damon Lyon, who is a baritone soloist as well as an actor, to sing "The Palm" on Palm Sunday at the Cathedral of St. John Divine, on Morningside Heights. Bishop Potter, it is remembered, officiated at the marriage of Mr. Lyon. A recital will also be given by Mr. Lyon at St. Chrysostom's Church for the benefit of St. Agnes Guild on April 15, when he will have the assistance of Mrs. W. G. Jones, who will read "The Bridge of Sighs." Mr. Lyon on this occasion will sing and give a scene from The Lady of Lyons.

Mattie Sheridan, for whom a testimonial performance was given at the Hudson Theatre last week, wishes to express her gratitude to the many friends who aided in making a success of the entertainment. The first check sent for the benefit by a theatrical friend came from Mrs. Fluke, and was followed by a charming note from Richard Mansfield regretting that he was unable to play, but enclosing a check for \$25. Among other stage folks who sent liberal contributions were Chauncey Olcott, Elsie De Wolfe, George C. Tyler, Eleanor Robson, Victor Herbert, Ben Seal, Adele Ritchie, Charles K. Harris, Cornelia O. Tyler, Sarah Truax, Doris Mitchell, Ernest Shipman, Norman Hackett, Charles Klein, Katherine Stagg, Mr. and Mrs. Edwin Milton Royle, Julia Hume, Cleveland Moffett, Waifred Wilson, Manuel Klein, J. W. Sargent, Maurice Samuels, Edward Brigham, Annie Russell, Clyde Fitch, Antoinette Le Bon, Harriet Ross, F. F. Proctor, Jr. David Belasco sent a pleasant letter expressing his desire to help in any way.

Harry English and Pauline Palmer sailed for the West Indies from Halifax, N. S., with the W. S. Harkins Stock, March 23.

William T. J. Davidge, a son of the late William Davidge, Jr., was arrested on March 17, charged with shooting Rosalie D. Wilbert. He was held in \$3,000 for his appearance on April 3.

SAID TO THE MIRROR.

FORREST KERBAUGH: "The Mary Emerson company in His Majesty and the Maid, under the management of Fred G. Nixon Nirdlinger, closed at Johnstown, Pa., on March 16, without the customary two weeks' notice. The members of the company were Louise Muldener, Mr. Weston, A. L. Nagle, W. Warren, Conrad Cauten, D. Burton, John Sturgeon, Mary Emerson, Miss Hayner, and several others."

MATTERS OF FACT.

Sundays are open at Evansville, Ind. At Owensboro, Ky., a high-class repertoire company can be secured for this time.

No better location for offices could be found than in the Theatrical Exchange Building, 1431 Broadway, corner Fortieth street.

The French Opera House for rent. Particulars at 620 Gravier Street, New Orleans.

The International Vandeville Supply Company, located at 1 College Place, Buffalo, are prepared to furnish acts and sketches.

Darcy and Wolford, 1402 Broadway, the old established play and engagement agency, of which Arnold Wolford is secretary and treasurer, announce that any play in existence that is available for stock, repertoire or production can be secured through this firm. Paul Scott has been engaged as manager of the dramatic agency department, and will give his personal attention to that branch of the business.

Albert Lang finds his advertising in the Times Mirror decidedly profitable, which is not to be wondered at, viz. The Times Mirror is an excellent advertising medium, and Mr. Lang is an accomplished "ad" writer. The originality of his advertising composition, as he points out, is pretty good indication of the originality and superiority of his work in directing productions of all kinds.

Edwin Hopkins, 127 West Fortieth Street, has for sale as agent a powerful melodrama with paper.

The play is suitable for city time and will go at a bargain.

OBITUARY.

Margaret Harold Davidge.

Mrs. Margaret Harold Davidge, widow of William Davidge, died at Brooklyn, N. Y., on March 18 of heart failure following a shock received on learning of the arrest of her son, William T. J. Davidge. She had been ill for several weeks with an attack of the grip.

Mrs. Davidge, professionally known as Maggie Harold, was born at Philadelphia in 1832. Her first stage appearance was made at the Chestnut Street Theatre, that city, on Feb. 12, 1870, with the Gaiety Opera company, playing in 95, Lichen and Fritzen, and Rose de St. Fleur. Her first appearance in a drama was made on Oct. 12, at the same theatre, sustaining the part of Eurycle while Alice Lingard played Orpheus. She then joined the Holman English Opera company, and was also engaged to support the dramatic stars who alternated at the Toronto Theatre. On Aug. 27, 1871, while still a member of the Holman company, she was married to William Davidge, Jr. She remained for two years with the Holmans in Toronto, and then returned to her native city under contract with Colonel Wood of the Museum, where she continued for several seasons. She played Freuchard in The Two Orphans during the run of 100 performances of that play at the Museum, and then played the part for ten months with Kate Claxton's company. She played soubrette parts with the Augustin Daly company for two seasons and starred for some time in her own stock company. Her last appearance in New York was with Alone in London at the Third Avenue Theatre, and her last appearance on any stage was at the Ivarson Theatre, Chicago, in 1899.

She leaves two sons, William T. J. and Harold Davidge, and one daughter.

Andrew J. Hughes.

Andrew J. Hughes, who was very prominent several years ago as a vaudeville performer, died at his home in St. Mark's Place, this city, on March 21, of pneumonia. He was born in Ireland sixty years ago, and landed in Philadelphia when a boy. He was apprenticed to a butcher, but spent most of his time practicing juggling tricks. The manager of the Walnut Street Theatre saw him doing this and gave him an engagement. With this start it was not long before he became a popular performer, making the juggling of clasp his specialty. He married Annie Hughes, a famous step-dancer, who died about fifteen years ago. Hughes traveled extensively, and was credited with having made the Parisians laugh at an Irish monologue. Several years ago he retired from the stage and became interested in politics. At the time of his death he held a small office in one of the municipal courts. He was a veteran of the Civil War, having served some time in the army. No relatives survive him except three cousins, one of whom is Judge Peter J. Hughes, of Philadelphia. The funeral took place on Saturday, March 23, from St. Anne's R. C. Church, this city, and was attended by delegates from the Elks and several political clubs. The interment was in Philadelphia.

Thomas Bailey Aldrich.

Thomas Bailey Aldrich, the poet, novelist and playwright, died in Boston, Mass., on March 19. He was born in Portsmouth, N. H., on Nov. 11, 1836, and was early one of the contributors to the New York Evening Mirror. Mr. Aldrich wrote only one play, Judith of Bethulia, which was produced by Nance O'Neill in 1904. The funeral was held in Boston on March 22 at the Arlington Street Unitarian Church, the Rev. Paul Revere Frothingham officiating. The burial was at Mount Auburn. The honorary bearers were: Governor Curtis Guild, Jr., Prof. Charles Elliot Norton of Harvard University, Col. Thomas Wentworth Higginson of Cambridge, William Dean Howells of New York, Richard Watson Gilder of New York, editor of the Century Magazine; Blinn Perry of Boston, editor of the Atlantic Monthly; Hamilton W. Mabie of New York; Henry M. Alden of New York, editor of Harper's Monthly Magazine; Edward L. Burlingame of New York, editor of Scribner's Magazine; Edmund Clarence Stedman of New York; Judge Robert Grant of Boston; Moorfield Storey of Boston; George E. Woodberry of Beverly; Francis Bartlett of Boston, and George H. Milfin.

Juliet Crosby-Belaso.

Mrs. Fred Belasco, known on the stage as Juliet Crosby, died at her residence, 1702 Sutter Street, San Francisco, on March 22. Her death was caused by a relapse following the birth of a child, which lived only one day. Mrs. Belasco was thirty years of age on March 16. She made her first appearance at the Alcazar Theatre, in San Francisco, in The First Born. She and Mr. Belasco had met at a school of acting that he was conducting, and shortly after she made her debut they were married. This event occurred about nine years ago, and since that time, and until the earthquake destroyed the Alcazar, Mrs. Belasco had continued to play there, winning great popularity. The new Alcazar Theatre, built at large expense, was opened a few days ago, and it was Mrs. Belasco's intention to return to her duties there as soon as she had recovered from her illness. Mrs. Belasco had played a wide range of parts, and was noted for her versatility and for the possession of a remarkable memory. On many occasions she had given a letter-perfect performance of a part after one day of study. Her beauty was greatly admired, and her engaging manner won for her countless admirers across the footlights.

Mary Myers.

Mary Myers, the well-known character actress, died at the Actors' Fund Home in Staten Island on March 23. She had been a guest of the Home for the past two years. Mrs. Myers was born in Buffalo sixty-nine years ago, and made her debut while still in her teens. She was a member of Lester Wallack's company for some time, and also appeared with Robson and Crane. For a very long period she played character parts with Richard Reed, originating the roles of Margaret Frawley in The Club Friend, Arabella Clingstone in The Wrong Mr. Wright, Henrietta Ward in A Modern Crusade, Mrs. Olney in A Man of Ideas, and many others. She was the original Princess Bellini in The Eternal City, when it was presented at the Victoria Theatre in this city in 1902. At the time of her retirement she had spent fifty years on the stage and had a wide circle of friends, who esteemed her highly on account of her many lovable qualities. The remains were taken to Chicago for interment, in charge of Emma Myers.

Morris E. Mayer.

Morris E. Mayer, of Belasco and Mayer, managers of the Alcazar Theatre in San Francisco, died of heart failure on March 22. His death occurred almost immediately after the news of the death of Mrs. Fred Belasco was conveyed to him, the shock being the direct cause of his demise. Mrs. Mayer is a sister of Mrs. Belasco, and the two families lived in adjoining apartments. Mr. Mayer suffered mentally and physically from the earthquake, and since that disaster had worked with feverish energy on the rebuilding of the Alcazar. The work undermined his health, and for some time past he had been a very sick man. Mr. Mayer was born in Germany, fifty-three years ago, and came to San Francisco when very young. He had been connected with the theatrical profession for a long time. Several years ago he became a partner of Mr. Belasco, and their enterprises have been very prosperous. He is survived by a widow and one son.

Notes.

Lottie Wager, a member of the Dreamland Burlesques, died at the Rhode Island Hospital, in Providence, on March 22. Miss Wager had never fully recovered from an operation for appendicitis that she underwent at San Francisco two days before the earthquake. The body was removed to Brooklyn for interment.

William S. Munn, formerly private secretary to the late Harry Silver, and subsequently to the Shuberts, died on March 16 at his home, 500 West 190th Street. He leaves a widow. The funeral was held at St. Catherine's Church, Washington Heights, on March 20. Violet Brandon died on March 10, in Lebanon, Pa., aged 22. She had been in the profession for six years.

The Greatest Show of the Stage was
Chas. Meyer's
THEATRICAL
Grease Paints
and CHARLES MEYER'S
EXORA Face Powder
EXORA Rouge
EXORA Cream
These preparations have been standard in the profession since 1870. Use them for best results.
Catalogue and Samples sent Free
CHARLES MEYER
25-26 Union Square, New York

TRUST CONTISTS INDICTMENT.

Edward Lauterbach, counsel for Klaw and Erlanger and others, appeared before Judge Rosinsky in the General Sessions Court on March 20, asking for a dismissal of the indictments for alleged conspiracy against his clients.

His grounds for the request were that the evidence before the Grand Jury was illegal and incompetent. His argument, he said, was based on the minutes of the Grand Jury which related to his two clients, as he had not been permitted to see the indictments against them. This is for the reason that the indictments also name Al. Hayman, Charles Frohman, Samuel F. Nirdlinger and J. Fred Zimmerman, Jr., and they have not been brought into court as yet. Mr. Hayman and Mr. Frohman being in Europe and the others in Philadelphia. He said that the proceedings had been started by David Belasco.

In reply Assistant District Attorney Kneel said there was proof that the business methods of the six men who, he said, control more than five hundred theatres in the country were in restraint of trade. He denied that Mr. Belasco was other than a witness in the case.

Judge Rosinsky took briefs from both sides. Decision has not yet been given.

SOTHERN-MARLOWE COMPANY SAILS.

The following members of the Southern-Marlowe company sailed Sunday on the *Minnehaha* to join the stars in London: Eleanor M. Sanford, Katherine Wilson, Mr. and Mrs. Frederick Lewis, Charlotte N. Gray, Ethel H. Gray, Virginia Hammond, Norah Lamson, Charlotte Lewis, Mr. and Mrs. Algernon S. Aspinall, Mabel, Mr. and Mrs. Frank Eric, John S. Crawley, Henry Vibart, and Mrs. Frank Reicher, Rowland C. Buckstone, Dallas D. Anderson, Carolyn Jones, Adelaide Alexander, William H. Crompton, John L. Taylor, Mr. and Mrs. Edward E. Mason, Alma Kruger, Barbara Clement, Patrick J. Kelly, Albert S. Howson, Mr. and Mrs. Francis Powell, Frederick Kaufman, Carlo Nicola, Johanna Klinge, James Santry, George Greshoff, George Burke, Frank E. Klinge, Harry J. Rabon, Thomas Fitzgerald, George R. Richards, Jr., Mrs. John S. Healy, Joseph N. O'Brien and Harry S. Godbold.

STAR QUILTS THE WHITE CHRYSANTHEMUM.

Lina Abarbanell had a disagreement with Thomas W. Ryley at Wilmington, Del., Saturday night over two songs she wished to sing, and left the cast of The White Chrysanthemum just before the first act. Caroline Bythe was given her part and appeared successfully.

WANTS

Rates, 10 words 25c., each additional word 3c. Advertisements of a strictly commercial nature excluded.

A BARGAIN. 35 foot drop, used once. Can be seen at studio. Address Drop, Minnson.

A LIGHT opera or musical comedy; European success; partner; for sale or royalty; plays, sketches, monologues, songs. Dramatist, 174 W. 82nd St., New York.

AMATEUR Young Woman Wanted to play leading part next season. Experience not necessary, but must invest some money. Salary and share profits. Will be trained in part all Summer. Wonderful opportunity to play a good part and become prominent in profession in short time. Address Prominent, care Minnson.

AMATEURS Wanted. Ladies and Gentlemen wishing to adopt the stage as a profession. Those having talent address Bob Mack, 60 Whittier Place, Indianapolis, Ind.

BASS, gentlemen of means, can have leading role in high-class musical novelty. R. K. C., Minnson.

BEAUTIFUL Costume Romance! 4 Sets, 12 Characters, Male Star. Admirable for One Night Stand, or Repertory. Only piece finished or in writing which I have not given an option on for next season. G. F. Sturges, 155 Noble Street, Brooklyn, New York.

BONNIE MAUD, child entertainer; songs, monologues and imitations. 64 West Thirty-sixth Street.

FOR LEASE on Reasonable Royalty.—The up-to-date, strong melodramas and musical comedies, fully copyrighted, great money-getters, elegant writing: "A Queen of Treachery," "The Price of Happiness," "Railroad Jack," "Dice of Death," "For Another's Sin," "The Girl and the Crook," "The Belle of Hades," and "The Daughters of Satan." Others in preparation, send stamp for reply. Madelon Cauffman, Agent, American Show Print, Milwaukee, Wis.

FOR SALE—New, copyrighted, witty, up-to-date song. From the Button. Address A4, Minnson.

LADY WANTED for new mystic occult mind reading, etc., performance direct experience not necessary, but must be well educated, fine looking, good talker, independently situated, thoroughly reliable, and references. Call or write fully with description, etc., Winter, 251 West 42nd St., New York.

MISS BERTHA HOPKINS wants all professional singers to send for copies of her song, for stage use. Title, Society Ragtime Amanda. Twenty cuts, prepaid, words and music complete. You will surely make a hit. It's just out. Address 350 Fuller Street, St. Paul, Minn.

MUSIC arranged, composed also; operas, German plays, etc., translated. Romantic opera for sale. A. Kretzmar, 412 E. 15th Street.

PRODUCING Managers requiring the services of an expert mechanical engineer, kindly correspond. Can invent any kind of novel effects and take charge of entire construction. Would travel anywhere. At liberty after April 1st. "Engineer," Minnson.

SKETCHES, two, for sale, or lease; entirely new, four speaking parts in each. Original themes; one, Western, humorous. Address Humorous, Minnson.

STAR comedian with good, new comedy, and a great title, also \$500, wants partner with \$500; manager or actor preferred. Address Opportunity Minnson.

WANTED—Summer Stock Company organized repertoire preferred. Concessions on easy conditions for all kinds of amusement devices. Apply J. E. Turton, Manager Pinetown Park, St. Thomas, Ontario.

WANTED—Amateurs, at all times, with talent, that are desirous of going on the stage. Address Peter J. Ridge, Manager Western Dramatic Agency, 127 La Salle Street, Chicago, Ill.

WILL pay cash for second-hand scenery. Address Cash, Minnson.

WOULD like to get party interested in one-act piece (three persons). Also three-act farce comedy, much praised by critics on its amateur production. Address H. F. M., Minnson Office.



THE WEEK'S ATTRACTIONS.

Park's.
Elmer Tenley, the Scottish Melodist, the Hurleys, Kenney and Hollis, the Marions, Spencer's Gals, Clarence Peters, Dick Cook and Dave Gals, Elsie and Lewis, Edwards and Vaughn, the Bonans, the Zarlis and Alice Jennings.

Keith and Proctor's Union Square.
Will M. Coney and Blanche Dayne in "The Wyoming Whoopee" (last time here). "That's Quaint," by Ray and her Polly Gals, Jack Whitford, Charles Murray K. Hill, Monte Kaufman, Harriet Southworth, Franklin Wallace, Allen and Miller and Brown and West.

Keith and Proctor's Twenty-third Street.
Thomas J. Ryan-Richard Company, Howard and North, Nelson's Company, McVillie and Station, Five Salvages, George Wilson, Kelly and Kent and Charles Serra.

Keith and Proctor's Fifty-eighth Street.
Maxine the Great, Electric Crickets, Tom Nawn and company, Four Bards, Georgia Gardner and Joseph Madden, Macart's animals, Beque's Quartette, Mayme Remington and "picks" and Mill Wood.

Keith and Proctor's 125th Street.
George B. Reno and company, Ellmore Sisters, Mr. and Mrs. Gene Hughes, Lind, Fields and Woolley, Leona Thurber and her "picks," Jackson Family, Armstrong and Clark and Bedford and Valentine.

Hammerstein's Victoria.
Vesta Victoria (third week), Bert Leslie and company, Gus Edwards's School Boys and Girls, Camille Trio, Three Diamonds, Clayton Kennedy and Mattie Rooney, Mlle. Maria, Irving Jones and Le Dent.

Colonial.
R. A. Roberts (second week), McMahon and Chappelle's Pullman Porter Maids, Jack Lorimer, Sisters Herzog-Cammar, Fields and Ward, Sidney Leone and company, Bailey and Austin, the Five Majors, and Carter and Bluford.

Alhambra.
Alice Lloyd, the McNaughtons, Mr. and Mrs. Howard Truesdell, Mr. and Mrs. Jimmie Barry, the Five Noses, Seven Samons, Hayes and Johnson, Ladell and Cronch, and Hodges and Launchmere.

Hippodrome.
Neptune's Daughters and Pioneer Days, with Sir Hassan Ben Ali's Arabs, Webb's seals, the Four Holloways, Patty Brothers, Marcelline and others.

LAST WEEK'S HITS.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.
Genaro's Gondolier Band, made up of twenty-five musicians led by Sig. Genaro, played stirring music that brought down the house. Sig. Genaro almost outdoes Creator in his eccentric method of leading. His men are ranged on either side of the stage against the wings, leaving him ample room to move about. He takes in the whole space, and seems to give his attention to every note produced by each musician. There are no music racks to bother the men, who take their cues from the leader and depend upon their memories for the rest. An arrangement of the "Maxie" dance was perhaps the best number, though the medley of national airs at the close brought some of the more patriotic spectators to their feet. Sig. Genaro also introduced a well played clarinet solo. John E. Ince and company were seen for the first time here in a skit called "The Unexpected Happened," written by Thomas H. Ince. What did happen was not unexpected by those who are at all familiar with farces, as the happenings concerned a spy, a father and son during the temporary absence of the wife and mother. The presence in the house of a strange young woman and the efforts of the men to get rid of her; also the arrival of the wife and mother to complicate matters, made up situations that have been used a million times. However, in this case the strange young woman was not pretty, which fact gave a tinge of novelty to the otherwise ancient situations. The sketch, as a whole, however, proved very diverting, and was capably played by John E. Ince as the father, Emma Brennan as the wife and mother, Milton Dawson as the son and Edna Reming, who put plenty of ginger into the part of Champagne Lila. Lydia Barry made a stunning picture in her new black velvet neckless dress, petticoated with yellow chiffon, and a Parbalian creation of red, with a lace jacket that made the women sit up and observe. Miss Barry and George Felix, assisted by Emily Barry, made a big hit in "The Boy Next Door." W. L. Keller of Zouave fame, and F. L. Paul put on a new act called in Morocco, which scored heavily. It opens with some good acrobatic work done by some clever Oriental gymnasts; then there is an almost-but-not-quite-hoochie-coochie dance by Princess Lalla from Tangiers, and the finale consists of a Zouave drill with a wall scaling finish. There are two special scenes, and the costumes are neat and tasteful. The Big City Quartette, put together and staged by Harry Leonhardt, made a decided hit. Robert J. Webb, for two decades the chief member of the old Metropolitan Quartette, Geoffrey O'Hara, Robert S. Roberts and Edward S. Metcalfe are the members of the new organization, and as they all have good voices, the results were entirely satisfactory. Mr. Webb is made up as a fat wench and the other characters are more or less eccentric. The Five Salvages, Fitzgerald and Quinn, Beaumont's ponies and views of the animals in Central Park and "The Tramp Dog," shown by the picture machine, made up the rest of a good programme.

KEITH AND PROCTOR'S 125TH STREET.
The Stunning Grenadiers, Lasky, Rolfe and Company's newest contribution to the entertainment of vaudeville patrons, moved up from the center of the city and attracted much favorable comment from the Harlemites, who have eyes for pretty girls just as keen as those in other parts of the city. The act was in fine running order, and the elaborate costumes, pretty scenery and general excellence of the act caused it to score one of the big successes of the season. R. E. Graham, the well-known comic opera comedian, presented for the first time in Manhattan a farce called "Forget He'd Moved." The story deals with a youth who pursues the daughter of an old judge, who is in very much opposed to the young man's attentions to his child. The judge and his daughter move to a new furnished apartment which had just been vacated by the lover. The latter, forgetting that he had moved, returns to his former abode late at night in a befuddled condition. There are several complications, winding up in a marriage ceremony performed by the old judge himself. Mr. Graham went through his comedy drunken scene very cleverly and scored an emphatic hit. The scene in which

he and the judge got mixed up in the same bed seemed to tickle the fancy of the audience first of all. It is pretty rough comedy, but it scored. Mr. Graham was assisted by John Sherman, as the judge; Ross Colburn as the doctor, and Sig. Francis as the Dutch landlord. The big laughing hit of the week, or in fact, of the season as far as it has progressed at this house, was made by Rice and Proctor, many people being on the verge of hysterics during their entire act. Howard and North were also great laugh winners in their "Happy Days" skit. Others on the bill were the Quaker City Quartette, O'Hara's Japs, Ray Cox, Elmer Tenley and Apple's animals, which include dogs, ponies, monkeys, bears, cats, and others and other quadrupeds.

Park's.—Adolph Zukor was the headliner, and on Monday afternoon offered a new act, consisting of a monologue with songs. Owing to the fact that Mr. Zukor's monologue of English words lacks distinction, there were many people in the house who were unable to follow his remarks and the house became very noisy. He had a very unhappy time of it until he broke into a little dance at the end, which was very well done. His principal song was called "It Was a Lesson." Harry Le Clair, fully recovered from the accident that laid him up for several weeks, was in better form than ever, and scored a tremendous hit with his impersonations of Cleopatra and the old hag who sings of her troubles with a sailor. He followed with an impersonation of Shylock that was very good indeed. Lawrence and Harrington were the special feature, and their comedy and tough dance as usual brought down the house. Rice and Elmer were very funny in their two comedy bar act. Alta Yoio, a newcomer, offered three songs with costume changes. She opened with "Sons of the Desert," in cowboy dress, switching to an Italian costume for "Nicolini," and winding up in a neat green boy's suit for "Katie Brady." If Miss Yoio would cultivate her lower notes and abandon the high ones her work would show a vast improvement. The De Muths were extremely pleasing in their dancing turn, with some extra contortion work by Mr. De Muth, which is very well done. Golden and Hughes, old favorites; Mr. and Mrs. Dick Tracy, in Courtship at Cowslip Farm; Stone, Wood and Cole, in "A Warm Proposition"; the Rich Duo; the Mysterious Jerome Morn, and the vitagraph made up the rest of the bill.

Colonial.—Manager Percy G. Williams had two big cards on his bill last week. R. A. Roberts, the distinguished English actor, in Dick Turpin, pleased those who admire good acting and a superb stage setting, and Master Gabriel, assisted by George Al. Al. Lamar and others, in Auntie's Visit, tickled the youngsters and many of their elders to a nicety. Emma Carus, repeating of her recent excursion into the provinces, in a farce called "Young House" returned to the field in which she has always been most successful, and sang five or six good songs in a way that won enthusiastic applause. The Morris Cronin company, who offer a delightful juggling melange, were very popular, and Frederic Rose and Spencer Kelly scored with their splendid voices, which blend most harmoniously. Katie Rooney, who has been a pet of the public since her early childhood, won her share of the honors with a very neat and attractive specialty. Harry Ladell and Ross Cronch hit the midway of success with a most entertaining turn, embracing some excellent pantomime by Mr. Ladell. Will Evans continued his grotesqueries for a second week, and Wylie's dogs and the vitagraph appeared as openers and closers, respectively.

Alhambra.—Robert Hilliard headed the bill, presenting "The Man Who Won the Pool," with great success. The Empire City Quartette were thoroughly well liked and had to respond to repeated encores. Harry Gifford was very happy in his impersonations and imitations. Staley's new Transformation Company caused no end of surprise and wonder at the quick changes from a cooperage to a drawing room and vice versa. Karno's Speechless Comedians in "A Night in the Slums of London" played rough-house comedy to the entire satisfaction of everybody. Bailey and Austin scored a tremendous hit with their quaint and original budget of nonsense, George H. Wood, with his masterful manipulation of long words juggled into humorous sentences, was extremely entertaining. Madge Fox, Dill and Ward and the vitagraph rounded out a fine programme that drew capacity houses.

KEITH AND PROCTOR'S UNION SQUARE.—John T. Kelly and company proved a big laughing success in "A Game of Con." Will M. Coney and Blanche Dayne were obliged to postpone the presentation of "The Wyoming Whoopee" until this week, and offered their old success, "The New Depot," which went as well as ever. Clifton Crawford, the clever monologist, was one of the big hits, and the smart and sassy Doherty Sisters kept things moving while they were on the stage. Sydney Grant, the Fitzhugh-McCoy Trio, Van Cleve, Wentworth and "Pete," Fortune and Davis, Waldorf and Mendon, L. B. Poole, Asher and Patterson, and Villiers and Lee, and "Flights of All Nations" and "The Yawner" on the cinematograph rounded out the list of good numbers.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—George Fuller Golden in his new monologue; Lalla Kolbin, the clever cyclist and juggler, and the Pekin Zouaves were three big drawing cards that served to make the programme most attractive. James E. Sullivan and company appeared in a new skit, called "Another Drink," in which Mr. Sullivan's Dutch dialect was shot to much advantage. Others who scored were Ray Holland, Lillian Tyne, and Potter and Harris. The cinematograph showed some new and amusing films.

HAMMERSTEIN'S VICTORIA.—Vesta Victoria continued as the headliner, and capacity houses were the rule. Pat Rooney and Marion Rent made a decided success in their delightful comedy sketch. Other well-known players who pleased were Stuart Barnes in his up-to-date monologue, Edith Helena, Charles Burke and company in "The Silver Moon," Crane Brothers, imitable "rubes," the Laurel Trio, and Piere and Malisee.

Hippodrome.—A novelty was introduced last week in Neptune's Daughter, by which the mermaids appear dressed in vari-colored costumes, instead of the light green they formerly wore. The dresses change colors, according to the shade of light that is thrown upon them, and the result is an increase in the attractiveness of the entertainment. Sir Hassan Ben Ali's Arabs and the other circus acts met with warm approval.

The Burlesque Houses.

Dawey.—The Parisian Belles, including Sheppard Camp, Al. Rice, Reba Donaldson, Daly and O'Brien, Bartelle and Sears, and Somers and Law, drew large and appreciative audiences. This week, Yankee Doodle Girls.

CIRCLE.—Wine, Woman and Song continued to attract capacity audiences, and the work of Alexander Carr and Bonita was loudly applauded.

GOTHAM.—The Broadway Gaiety Girls, with smart burlesque and a good olio, scored heavily. This week, Sam Devere company.

MURRAY HILL.—The Lid Lifters played a successful engagement that showed good financial returns. This week, Gay Morning Glories.

LONDON.—The High School Girls, with Hilda Carle and the Red Haven Cadets featured, provided a good entertainment. This week, Holly and Wood's Big Show.

MINER'S BOWERY.—The Bohemian Burlesquers, with Carew and Hayes, Ida Nicolai, Andy Gardner and others, made a big hit. This week, Tiger Lilies.

MINER'S EIGHTH AVENUE.—Reilly and Woods's Big Show brought out a very large attendance, and the antics of Pat Reilly and his associates were enjoyed. This week, Cherry Blossoms.

HARLEM MUSIC HALL.—The Bon Ton Burlesquers presented a lively entertainment to fair audiences. This week, Vanity Fair.

BARNUM AND BAILEY CIRCUS OPENS.

The Barnum and Bailey Greatest Show on Earth began its season on Thursday afternoon last, March 21, at Madison Square Garden. The afternoon performance was more or less in the nature of a rehearsal, though it was very largely attended. The real opening occurred in the evening, when the big auditorium was thronged from floor to roof with an eager, enthusiastic assembly, in which were hundreds of prominent first-nighters and none well known to every walk of life in the great city. All were in a genuine holiday humor, and every one, from the thickest boy to the gray-headed veteran, was filled with the same intense "circus feeling," which cannot be described, but which makes the blood run coursing through the veins of every one who has passed the limits of youth by seeing a sideshow.

Everybody except a few blind late comers was in the seat at 6 o'clock, when the grand pageant of the nation began. This was an imposing cavalcade, made up of contingents from the armies of the world, appropriately uniformed and armed with the actual accoutrements of war. There were British, French, Italian, Austrian, Russian, German and Japanese soldiers, as well as detachments from the army and navy of the United States. Men from the Orient, pitifully attired, kept an additional touch of color to the scene, which was very pleasing. The pageant wound up with a feature called the Tournament of the Garlands, consisting of a troupe of fine horses in a pretty equine dance, in which floral wreaths were used with stunning effect. This act was under the personal direction of Manuel Herzog.

The real circus began with the leaping tournament, the merry clowns doing their usual tricks at the end of the springboard. A number of fine acts led up to the great sensation of the season, the leaping performance by Carl Howerman. A long incline, starting from the roof, ends in an abrupt upward curve, thirty feet from the end of which is a runway laid in sections on the ground and covered by canvas. At a given signal Captain Howerman, mounted on his skis, slides down the incline, sails through the air, and lands on the runway, glides a distance of about fifty feet, and is caught by the attendants. He removes his skis in a jiffy and passes back through the arena, smiling and bowing to the tumultuous applause that greets his landing. He then takes a few seconds to make a little speech before the crowd was enthralled. The lobby was filled with floral offerings, and in the boxes were many prominent men, several of whom have known Mr. Pastor for over forty years. During the day messenger boys and letter carriers were kept very busy delivering telegrams and letters of congratulation to Mr. Pastor, who expressed himself as delighted with the way in which his friends remembered him.

First honors among the equestriennes were carried off by Joie De Mott, a petite and attractive miss, who does somersaults on horseback as easily as many others do them on the stage. The other equestrian performers, all of whom are newcomers in their line, are Dottie Julian, Marie and Ouida Moore, Carrie Rooney, Charles Hlogist and William Melrose, Fred Berrien and John Rooney, Manuel Herzog and Josephine Koubek, Louise De Mott, Minnie Johnson, John Fuller, Minnie Taylor, John Chambers, Carrie Norenberg, Rhoda Royal, Annette Faber, Richard H. Doehrrill and Rose Heutteman, Ella Bradna and Fred Ledgett.

The other acts, all of which won their share of approval, were the German, statuary artists; Schickel, juggler; the Vorloga dancers; Ryan, Zorilli and Doherty; the performers; Mass and Hatchel, equilibrista; Bell and Henry, comedy acrobats; Hans Renetta, balancer; Haystaki and Kankiel, equilibrista; Kennard Brothers, athletes; Vouturney, slide for life; the Castrillions, trapezists; John and Louis Boller, cyclists; Frank Smith, juggler; George Cole, wire artist; La Troupe Carmen, great wire performers; the Four Villiers, ring artists; Mlle. Ella, wire walker; the Millets, trapezists; Belle Cole, ring performer; Wehling-Tella Trio, Street Troupe and the Circus Sisters, high-class gymnasts.

Splendid exhibitions of elephant training were given by George Bates, Harry J. Mooney and George Denman, and fine animal acts were shown by Capt. W. E. Winston, seals and sea lions; Louise Wilkney, dog and pony; Charles Woodford, dogs, ponies and monkeys; George Brown, Russian leaping hounds; and Harry J. Mooney, dogs, ponies and an elephant.

The thrilling hippodrome races and other events came next, and of course kept the audience in an uproar. The "Tip of Death," in which Isabelle Butler loops the loop and jumps the gap in an automobile, brought the entertainment to a thrilling finish, and the people filed out singing the praises of the management that has upheld the traditions of Barnum and Bailey, and, following the usual custom, is giving more for the money than ever before.

MR. SANDERSON'S TESTIMONIAL.

Harry Sanderson, treasurer of Tony Pastor's Theatre, will have his annual testimonial benefit at Pastor's on Easter Sunday evening, March 31. These annual affairs have come to be looked upon as events of importance in the world of vaudeville, and Mr. Sanderson is always embarrassed in trying to arrange a programme that will include as many as possible of the eager volunteers who wish to show their appreciation of his infallible courtesy. This year's bill will be the strongest ever offered, as the beneficiaries already has assurances from any number of headliners that unless unforeseen circumstances prevent they will be on hand to entertain his many staunch friends, who deem it a pleasure to make Easter Sunday a red letter day at Pastor's.

KENNEY GIVES BIG BENEFIT.

Frank Kenney has made himself very popular with the people of New Britain, Conn., by his action in donating the use of his house and attractions for a performance for the benefit of a local hospital on March 18. The house was handsomely decorated and was crowded with the elite of New Britain. The people were shown to their seats by society young women attired as trained nurses, who acted as ushers. The receipts were over \$1,500.

ROSE VAUDEVILLE THEATRES.

Announcement was made last week that the Park Theatre in Philadelphia, as well as the Garrick, would be used for vaudeville in connection with the Klaw and Erlanger circuit. It was also stated that plans had been accepted for eight new theatres upon which work will be begun at once. One of them will be in Newark, and Detroit, Pittsburgh, Toronto, Rochester, and Buffalo will also have new vaudeville theatres. If the plans are carried out, one of the most important statements sent out reads as follows: "The plans for the new houses are laid out on the lines of the New York Hippodrome, with this exception, that the stages of all these theatres will be constructed in such a way as not to make great spectacles entirely necessary." The owners of the Garrick Theatre in Philadelphia are still firm in their determination to present vaudeville from being presented at the house, but the management continues to announce that he first vaudeville bill will be put on on April 22. It is also rumored that the People's Theatre in Philadelphia will be used as a vaudeville house next season.

MRS. HAVERLY AS A MANAGER.

Mrs. Jack Haverly will make her debut as a theatrical manager at Klaw's concert, at the Bijou Theatre, on Easter Sunday, and will present for the first time the Mrs. Jack Haverly company in "Aunt Jane," an amusing sketch written for Mrs. Haverly by Alice Lee, author of "The Village Postmaster" and other plays. The sketch was originally written around Mrs. Haverly, who rehearsed the part, but found it too severe a strain for her health. The title role will be taken by Mrs. George Barr. Miss Zachary will appear as an artist's model; J. H. Fish, a former instructor in the Yale College gymnasium, as Aunt Jane's nephew, and Walter Miller as the juvenile. When Jack Haverly died, five years ago, he left his widow without means, and Mrs. Haverly has sold cold cream and perfumery to the profession since that time to support herself and her daughter. The entire profession is interested in her new venture and hope for her great success.

TONY PASTOR CELEBRATES.

Tony Pastor's easy theatre was not nearly large enough to hold the crowd that tried to get in on Friday evening last, when Mr. Pastor celebrated his forty-second anniversary as a New York manager. About 9 o'clock the card boy came out and placed cards on either side of the stage, reading "Tony Pastor," and there was a shout that could have been heard at Second Avenue as the veteran manager-performer appeared. When the applause had subsided Mr. Pastor sang "Down in a Coal Mine," in which the audience joined with a will. As an encore he sang "Harold Young Man," and then made a little speech before the crowd was enthralled. The lobby was filled with floral offerings, and in the boxes were many prominent men, several of whom have known Mr. Pastor for over forty years. During the day messenger boys and letter carriers were kept very busy delivering telegrams and letters of congratulation to Mr. Pastor, who expressed himself as delighted with the way in which his friends remembered him.

AUTO RACE FOR LONDON.

Arrangements were completed by cable on Friday by which Liebler and Company contracted to lease the automobile race course from The Vanderbilt Cup to Louis Calvert, the well-known English stage-manager, who left here three weeks ago, for presentation in London at the Empire Music Hall, the Alhambra and the Coliseum. Mr. Calvert, who has been Berthold Tru's director during a number of years at the Majesty's Theatre, has also arranged that, upon the completion of the London engagement, he will race for a year. The outfit will be shipped to London intact about April 10, and within a week after its arrival will be put in operation at the Empire. Hugh Ford, general stage director for Liebler and Company, will stage the act in London.

MERGER IN THE FAR WEST.

Alexander Pantagos, of Seattle, Wash.; George Ira Adams, of Colorado, and Manager Weston, of the Emboire Circuit of California, are the principals in a big syndicate enterprise that is expected to handle all acts that play in the smaller houses west of Chicago. The plan, as outlined, will be for Mr. Pantagos to bring the acts from Chicago over the Northern route and play them over his Pacific Northwest Circuit, which extends from Vancouver on the north to Portland on the south. Below Portland the acts will go to Weston, who has several theatres in California. After leaving California, Manager Adams will take the performers through all of the Western States and land them again in Chicago.

WILLIAMS SECURES ELSIE JANE.

Percy G. Williams has once more demonstrated his cleverness as a manager by securing the services of Elsie Jane for a tour of his vaudeville houses. Miss Jane will finish her season in The Vanderbilt Cup on April 13, and on April 15 will return to vaudeville, opening probably at one of Mr. Williams's New York houses. She will offer her imitations, which will include one or two new ones. It is more than likely that Liebler and Company will take legal steps to prevent Miss Jane from appearing in vaudeville, as they claim to have a contract signed both by Miss Jane and her mother, which has still some time to run.

NEW HOUSE IN DES MOINES.

The Mission correspondent in Des Moines, Ia., reports that Messrs. Beck, Murdoch, Kohl and Buchanan have just closed a contract for the erection of a new house in Des Moines, which will cost \$100,000. The building will be three stories in height and will be used as a theatre exclusively. It is promised that the house will be the finest vaudeville theatre west of Chicago. Work will be begun at once, and it is expected that the theatre will be ready for opening September 1. Frederick Buchanan, of Ingersoll Park fame, will be the resident manager.

BOSTON THEATRE FOR VAUDEVILLE.

The Boston Theatre, famous for many years as one of the great playhouses of the country, will be devoted to vaudeville next season, except on the dates already booked for grand opera and the Summer stock company. The interior of the house will be renovated during the Summer, without, however, interfering with the performances of the stock company, which will remain until vaudeville is put on in August. The arrangements for the Boston will be made through the United Booking Office, but Lawrence McCarthy will continue as manager.

WEBER LOSES \$10,000.

William J. Hayden, who for the past three years has been employed by Joseph Weber as bookkeeper and private secretary, walked into Mr. Weber's office Thursday evening last and confessed that by manipulating the books he had stolen about \$10,000 in the past eighteen months. He was taken to Police Headquarters and on Friday morning was held for trial in Jefferson Market Court. He has a wife and three children.

LUBELSKI BUYS A THEATRE.

Henry Lubelski has bought the interest of the Empire Amusement Company in a vaudeville theatre in Colorado Springs for \$15,000. Mr. Lubelski will make extensive improvements, increasing the capacity to 1,200 and will have an orchestra of five pieces. Robert Ellis, formerly a singer of little songs, will be the resident manager. The house will be booked in conjunction with the others on the Lubelski circuit.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

ORPHEUS COMEDY FOUR

FIGG, HUFFER, HANNON, FORD

!! POSITIVELY !!

The Best Comedy Quartette Before the Public

Have You Heard Them Sing Lately?

No! Well, They're at K. & P.'s 125th Street This Week, March 25

NOW BOOKING FOR SEASON 1907-08

The Biggest Sensation Ever Produced in Vaudeville

Direction AL. SUTHERLAND

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—At the Majestic this week: Anna Eva Fay, Fred. Walton and co., Sherman and De Forest, the Flanerys, Hallen and Fuller, Bader-Laville Trio, James F. McDonald, Howard and Howard, Emily Brenner, Whitehead and Grimes Sisters, A. K. Caldera, Jackson and Houn, Phil Staats, and Harry Belfort and co.—Haymarket: Marne Covington, Piccolo Midgels, Searle and Violet Allen, Fanny Rice, Musical Kleist, Mile. Ditzia, Mr. and Mrs. John Powers, H. Ouse Brothers, Elliott, Belair and Elliott, Harry Harvey, Barry and Wolford, Knox Brothers, Keating and McGauley, and Alice Chetlain.—Olympic: Four Mortons, Mr. and Mrs. Gardner Crane, Florenz Troupe, Lew Sully, Howard's gulls, Olie Young and Brother, Dixon and Field, Flo Adler, Innes and Ryan, Lora Brothers, Mueller and Mueller, Charley Crenson, Leslie Collins and co., and Simpson Trio.—North Avenue Theatre (North and Sedgwick): The Zimmermans, Lague and Lague, Irene Ford, Melroy Trio, Great Matetia, and Paul Le Petrie.—Trocadero: Gay Maskers.—Folly: Twentieth Century Maids.—Eaton's: Harry Bryant's co.—Items: Fred Walton, Mabel McKinley, and Eva Tanguay were hits last week.—Paul Seltzer is manager of the New North Avenue Theatre.

BOSTON, MASS.—Keith's week 25-30: Six English Rockers, Sydney Grant, Bellecote Brothers, Hyman and McIntyre, Alice and Henry Taylor, Rafferty's, and Beaumont's, Orlena Trio, Oakley and McBride, Ray Holland, Keeley Brothers, Harry Botter, Cheluso and Capretta, and the Two Kings.—Orpheum: Empire City Quartette, Staley's Transformation co., Myke McCarthy and co., Dixon and Anger, Kitamura's Japs, Arrie and Edie Conley, Picaro Trio, Harry Brown, and Connor and Raymond.—Howard Athenaeum: Gardiner and Vincent, Rice and Elmer, Solbini and Grovini, the Sawdus Cummings and Fowler, Brand Sisters, Martin and Doyle, Tony Mack, and James Murray. In addition The Parlatan Belles appear.—The Dainty Duchesses co. at the Lyceum, with Willie Pantzer co., as an extra.—The Kentucky Belles are at the Columbia.—Mammy Waldron's own co., The Troubadours, is at the Palace. House bill: Henry T. Walte, Andy Kelly, Ward Brothers, Russ and Wallace, Daly Brothers, McKay and Union, and Jerry Delano.—Austin and Stou's: Ned Nelson, Edward Woods, Whalley and Whalley, Kine and Haslock, and the Minstrel Maids.

PHILADELPHIA, PA.—Keith's New Theatre 25-30 presents Master Gabriel and co., Spook Minstrels, Garielle Brothers, Three Russes, Hathaway and Stiegel, Welch, Menly and Montrose, Wilfred Clarke and co., Nora Kelly, Waldorf and Mendel, Astelle and Reine, Asher and Patterson, Harry Brown, Therese Russ, and the Great Poole. Crowded houses. All seats in orchestra and balcony will be reserved beginning April 1.—Edison: Star Show Girls, Tiger Lillies April 1.—Castro: The High Rollers with Gladys Van, and others. Morning Glories April 1.—Trocadero: High School Girls co. is a good card.—Lyceum: Rose Sydell's co. Bachelor Club April 1.—Don Ton: Hal and Gerlie James, Beecher and Moore, Mack Brothers, and others.—Arch Street Minstrel: Brady and Mahoney, Arthur Young, Ingram and Cronin, Allie Simpson, and Carver and Cline.

ALBANY, N. Y.—Proctor's (Howard Graham, mgr.): Eddie Leonard and co. in The Land of Cotton was the topliner 18-22 and scored a big hit. Other good features of the bill were Grace Emmett and co., La Vine-Cimaron Trio, Melville and Stetson, Della Taylor, Keeley Brothers, and Oliveria Musical Trio. Packed houses, as usual.—Gayety (Mrs. Agnes Barry, prop.): Sam Devere co. and George Dixon served to attract capacity houses 14-16. Edmond Hayes in The Wise Guy 18-20 had his usual large following. Miss New York, Jr., 21-23.—Empire (Columbia Amusement Co., props): Thomas R. Brown, mgr.: Sydell's London Belles and Zenda 14-16, and excellent drawing card. The Trocadero's 18-20 had crowded houses at each performance. Bachelors' Club 21-23. Boston Belles 25-27. World Beaters 28-30.

JERSEY CITY, N. J.—Keith and Proctor, Frank Burns, mgr.: An excellent bill was offered 18-23 to large audiences. The acts were Mr. and Mrs. Sidney Drew, Morris' notes and dogs, Gardner and Madden, Three Keatons, Le Roy and co., the Earl Vernon co., Charles Serra, and Harry Brown.—Don Ton (Thomas W. Dinkins, mgr.): The Tiger Lillies and John L. Sullivan drew the big business 18-23. Nightingales 25-30.—Items: Manager Dinkins, who has been very ill, is now convalescent, and his many friends will be glad to greet him once more.—John L. Sullivan has been invited at the Don Ton by the local sports.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, mgr.): Carleton Macy, Maud Hall and co., and Bellecote Brothers were the features 18-23. Others were Hyman and McIntyre, Sir Novattis, Three Dondons, Bertie Henna, Rafferty's dogs, Lovenberg Sisters, Oakley and McBride, Hodges and Leuchmere, Ed Ketur, Murphy, Whittman and co., and Mr. and Mrs. O'Brien. Good houses.—Westminster (Harry Parkin, mgr.): Dainty Duchesses gave a good entertainment to good houses. Bon Tons 25-30.—Imperial (Leon H. Curlin, mgr.): Kentucky Belles scored a hit. Alcazar Beauties 25-30. HOWARD C. RIPLEY.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): William F. Powell and co. in Pals headed the bill 18-23, that included the Sutcliffe Troupe, Cliff Gordon, Four Lukens, Chris Smith and Two Johnsons, Lewis McCord and co., Marcena, Nevada and Marcena, and Winsor McCay.—Empire (Harry Drury, mgr.): Twentieth Century Maids 18-20. Ideal Extravaganza co. 21-23. Imperial Burlesquers 25-27. Gayety: Runaway Girls 18-20. Jersey Lillies 21-23. PEARL KIRKWOOD.

ST. LOUIS, MO.—The Columbia programme 25-30 includes Ned Wayburn's Rain Boats, the Bagpuss, Walter C. Kelly, Ed F. Reynolds, Lester and Manning, Work and Over, and Wilson's monkey.—The Colonial Belles are the attraction at the Standard. The olio includes Charles Robinson, Charles Fellus, Lawrence, Edwards and Richmond, Cook and Phillips, and Rose Carlin.—Gayety: Al. Reeves' Beauty Show. The olio is fairly entertaining.

DETROIT, MICH.—Temple: Ethel Levey, Metastella, Franz Ebert and co., Frank Bush, Brown, Harris and Brown, Wills Holt Wakefield, Arlington Comedy Four, and Dora Martini 18-23. High-class bill; big houses.—Lafayette: Frank Maltese and co. Baker Troupe, Marguerite and Hanley, Philbrooks and Rogers, John F. Clark, Mary F. Clark, Mary Madden, and Wise and Milton to fair business. THOMAS CARNEGIE.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): Week 25-30: Eva Tanguay, Charlotte Parry, Stanton and Modena, Six Glitterettes, A. O. Duncan, Julian Rose, Musical Johnsons, Emerson and Baldwin, Eleanor Dorel, Al. Carleton, De Fave Sisters, Lyons and Cullum, and Ransetta and Lyman.—Hippodrome (H. H. Mosher, mgr.): There is a good and varied bill, and business is still large.

HARTFORD, CONN.—Foll's (S. Z. Foll, mgr.): Louis Kilby, mgr.: Again the E. O. sign was displayed twice daily week of 18. It was caused by the Meredith Sisters, Three Meers, Harry Tighe (formerly leader of the Pull orchestra) and his Collegians, Cliff Beranza's Circus, the Harkworths, Hutchinsons and Balabridge, and Donat Bedell and his dogs.

BALTIMORE, MD.—Maryland 25-April 1: Emmerette, Gallagher and Barrett, Ben Welch, Stanley and Wilson, Reif Brothers, Kettle Carroll, and Mary Norman.—The Champagne Girls are at the Monimental. Gayety Girls April 1.—At the Gayety Robie's Knickerbocker Burlesquers and the Harry Tate co. are entertaining. Rose Sydell follows.

CINCINNATI, O.—The Columbia had a strong bill 17-23, with Valerie Beranza co., Penna Rice, Lew Hawkins, Searle and Violet Allen, Sherman and De Forest, Gillman and Murray, Three Leightons, Alexandra and Bertie, and Vasco.—Fred Irwin's Big Show did a good business at the Standard.—At People's Watson's Burlesquers gave a good performance to large business. H. A. SUTTON.

BUFFALO, N. Y.—Shea's week 18: George Evans, W. H. Thompson and co., Rosaire and Dorette, Knight Brothers and Marion, Sawtelle, Bellman and Moore, O'Connor Sisters, Raymond and Caverly, Lee Arizon.—Garden: Manchester's Cracker Jacks to good business and general satisfaction.—Lafayette: The Americans did a fine business.

TORONTO, CAN.—Shea's (M. Shea, mgr.): Bithson's Katie Barry in her indubitable songs was the headliner 18-23, while the Max Wessley Troupe, Linton and Lawrence, Italian Trio, Quinlan and Mack, Orth and Fern, and Wilfred Clarke and co. all received their share of popular approval.—Star (F. W. Stull, mgr.): The Merry Madmen made money to good houses.

TOLEDO, O.—At the Valentine week 17, Junky McCree and co., The Mystic Ball, the Viviana, Wilson Brothers, Truly Shattuck, the Avolas, Murphy and Willard, Full houses.—At the Empire the Resistant Burlesquers offered the best olio of the season, with good business.

CLEVELAND, O.—Keith's Prospect 25-30 offers Vaughan Glaser and Fay Courtney, Musical Avolas, Ferry Corvey, Ruffin's monkeys, Two Viviana, Carson and Willard, and Nichols Sisters.—Watson's Burlesquers are at the Star.—Clark's Runaway Girls are at the Empire.

OMAHA, NEB.—Business continues excellent at the Creighton Orpheum and the bill for week of 17 includes Marcello and Milly, Frank Marchley, Alice Davenport and co., Troubadours, Edgar Atchison-Ely, Howard and Howard, and the Fox Burlesque.

Touring the World Under His Own Management

THE GREAT THURSTON

Promoting the Biggest Magical Performance ON EARTH

Address Post-Office, Cairo, Egypt

CHAS. (Two) ALICE

SHRODES

OCCUPIED

CHAS. HORWITZ

Sketches from the pen of Horwitz are the best in vaudeville. His record of big hits speaks for itself.

Order that Sketch, that Monologue, or that Patter from CHARLES HORWITZ, care Jos. W. Stern & Co., 102 W. 38th Street, New York.

WANTED FOR VAUDEVILLE

Character comedian, and comedienne—who desire to play Popular Price Circuit in the west.

TO PURCHASE

Sketches, that are proven successes in leading vaudeville theatres, 2 characters. Price, \$100.00 each. WILL BOOK YOU. Chance of a life time. Address quick.

HEADLINER, Mirror Offer.

James F. Macdonald

VAUDEVILLE'S UNIQUE SINGING COMEDIAN AND RACONTEUR

Time all filled to June, 1907. Address per route

CORRESPONDENCE

(Continued from page 8.)

business; pleased. Bertha Kalich 12 delighted good audience; artistic production in every particular; best attraction of the season. Tracy the Outlaw 14 pleased fair business. On the Bridge at Midnight 18; fair, to good business. McIntyre and Heath in The Ham Tree 22. The Classroom 28. Chicago Concert Band April 4. West Minstrels 6.

FOND DU LAC, HENRY BOYLE (P. B. Haber, mgr.): Carter (magician); samples of the local Y. M. C. A.) 14 pleased fair audience. Red Feather 15; satisfactory to a good house. The Village Parson matinee and night, 18; good business; pleased. McIntyre and Heath in The Ham Tree 18; capacity; pleased. The Old Clothes Man 21. Stetson's U. T. C. co. matinee and night, 23. Fantasma 26. The Classroom 28. The Lion and the Mouse April 3. Monte Cristo 6.

MADISON, FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Bertha Kalich in The Kretzer Sonata 13 delighted a large audience; star and co. excellent. Earn Kendall in Sweet Pleasant Jones 14 drew well and pleased. The Red Feather, with Charlish Simpson, 18 pleased a large house. Mc-

2 Playettes

The Stolen Courtship AND The Mind Reader

By GRACE GRISWOLD

Author of

Willie's First Love and His Japanese Wife

Address 108 W. 4th Street, N. Y. Selling for Europe, Apr. 19

Taylor Holmes
THE PLAYERS
(Even his swearing is art.—Denver Republican).

The College Boy

Back in Vaudeville

KATIE BARRY

H. and P. Circuit

By H. A. BENTHAM.

"CHARLEY CASE'S FATHER"

Written by CHARLEY CASE. CASE PUBLISHING CO., Lockport, N. Y.

SKETCHES for Vaudeville Work

Generally have one or two on hand.

H. H. LINDEMAN, P. O. Box 244, Brooklyn, N. Y.

M. STEIN'S MAKE UP

ALPINE COLD CREAM
25c. Pot. 50c. Half and 10c. Jar
GREASE PAINT
25c. Pot. 50c. Half and 10c. Jar
LINING COLORS
10c. Pot. 25c. Half and 10c. Jar
ALPINE POWDER
25c. Pot. 50c. Half and 10c. Jar
MOIST ROUGE
25c. Pot. 50c. Half and 10c. Jar
STEIN-ROUGE
25c. Pot. 50c. Half and 10c. Jar

WREATHCROFT CREAM
25c. Pot. 50c. Half and 10c. Jar
KNICKERBOCKER COLD CREAM
25c. Pot. 50c. Half and 10c. Jar
SPIRIT GUN
10c. Pot. 25c. Half and 10c. Jar
STEIN-CERATE
25c. Pot. 50c. Half and 10c. Jar
A SKIN FOOD
25c. Pot. 50c. Half and 10c. Jar
MILLS' BURNT CORN
25c. Pot. 50c. Half and 10c. Jar

446 Sixth Avenue, - NEW YORK

TO CLEAN YOUR FINE GARMENTS SEE SCHWARZ & FORGER

704 Eighth Avenue. Near 44th Street. Low Rates. Best Work. Quick Delivery. 12 Branch Stores in New York City. Phone 4138 Bryant.

BANGS

(Late of San Francisco) Studio: 30 West 38th Street, near 5th Avenue. PARTIAL LIST OF PATRONS AND PATRONESSES: George E. Cohen, David Warfield, Wm. H. Crane, Nat. C. Goodwin, Louis Jones, George E. Cohen, David Warfield, Wm. H. Crane, Nat. C. Goodwin, Louis Jones. OFFICIAL PHOTOGRAPHER: Operatic Company. SITTINGS BY APPOINTMENT.

London "Music Hall." THE GREAT ENGLISH VAUDEVILLE PAPER.

Amateur Representatives—JESSIE ADA H. GALE, Room 21, St. James Hotel. Where a list of names can be seen and advertisements will be received.

14 Leicester Street, W. C.

Intyre and Heath 29. Steuben's U. T. C. 22. The Clansmen 25. Fantasma 25. KENOSHA.—RHOADS OPERA HOUSE (Joe Rhode, mgr.): Viola Bancroft in Under Southern Skies 17 to good business; pleased. Four Mortons in Breaking Into Society 18 to pleased business. Steuben's U. T. C. 20. Fantasma 24.—BROOKLYN FAMILY (F. J. O'Brien, mgr.): Vanderbilt daily to big business; 8, 2, 0, every day. Marvin Brothers and Dink's musical dogs headlines. WHEELING.—BADGER OPERA HOUSE (C. H. Stange, mgr.): Lyman H. Howe's moving picture 6 pleased packed house. Red Feather 12; best of the season; 8, 2, 0. Standard Opera co. in Chimes of Normandy 15; good co. and business. The Village Parson 19. Frank E. Long 25-30. Musical Club April 9. Pair of Country Kids 16. SHERBOYAN.—OPERA HOUSE (W. H. Stoddard, mgr.): Sara Kendall in Sweet Elegant Jones 15 to large and well pleased audience. As Told in the Hills 17 to 8, 2, 0. Arling Alene made a hit; co. fine. The Old Clothes Man 22. Steuben's U. T. C. 24. Blanche Bates in The Girl of the Golden West April 1. The Lion and the Mouse 4. GREEN BAY.—THEATRE (John B. Arthur, mgr.): Hickman-Bessy co. 10-16; a great business all week. The Royal Chef 17 pleased a full house. Sara Kendall 19. On the Bridge at Midnight 23. Dora Thorne 24. Steuben's U. T. C. 28. Fantasma 29. The Lion and the Mouse 31. OSHKOSH.—GRAND (J. E. Williams, mgr.): The Red Feather 14; crowded house; pleased. Sara Kendall 16; good house. Hickman-Bessy co. 17 18 played Wavels Inn. Blue and Gray, and A Pair of Hearts to crowded house. Bichvire and Heath 19. Hickman-Bessy co. 20-24. The Clansmen 25. NEENAH.—THEATRE (J. P. Keating, mgr.): As Told in the Hills 16; fair. A Royal Chef 18 pleased good sized audience. Old Clothes Man 20. U. T. C. (Steuben) 29. The Girl of the Golden West April 5. OCONTO.—TURNER OPERA HOUSE (Albert Middle, mgr.): The Village Parson 13 to fair house; pleased. The Old Clothes Man 16 to good business; co. and play very good. Mistakes Will Happen April 4. EAU CLAIRE.—GRAND (C. D. Moon, mgr.): The Red Feather 10; big business; well pleased. When Knighthood Was in Flower 12; good business; well satisfied. Sara Kendall in Sweet Elegant Jones 21. PORTAGE.—OPERA HOUSE (A. H. Cantrio, mgr.): The Standard Opera co. 16 failed to please a packed house. Glee Club Concert 18 pleased a good sized house. STEVENS POINT.—GRAND (W. L. Brown, mgr.): Standard Opera co. 13; large house; pleased. Village Parson 20. Buster Brown April 3.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Elk's Tenth (each) 11, 12; good; to capacity of house. West's Minstrels 19.—ITEM: Wyoming University Glee Club, under the management of H. E. Root, begins a tour of the State 31. CHEYENNE.—CAPITOL AVENUE (Edward F. Stahl, lessee and mgr.): Field's Minstrels 29. The Empire April 1. Alice-Sit-by-the-Fire 25.

CANADA.

HAMILTON, ONT.—GRAND (A. J. Small, prop.): A. R. London, mgr.: The Girl and the Bandit 11 pleased good business. My Wife's Family 12 provided fun for fair business. Sergeant Kitty 13; good co. and business. A Race for Life 15 16, thrilled many lovers of melodrama. Thomas E. Shea and co. 18-21. Plays: The Belles, Dr. Jekyll and Mr. Hyde, Napoleon the Great, Othello, and The Corsican Brothers. KINGSTON, ONT.—GRAND (D. P. Branigan, mgr.): Marks Brothers 11-16 to good business. Y. I. C. R. A. Concert 18 pleased. Sergeant Kitty 19 pleased large audience. Shadows of the Past 20. My Wife's Family 21. Allen Boone in Kerry Gow 29. Are You a Mason April 2. When the Harvest Days Are Over 13. William Faversham in The Squaw Man 18. SYDNEY, N. S.—LYCEUM (N. W. Mason, mgr.): Jere McAuliffe Stock co. 12-16; good business; pleased. Plays: Hearts Adrift, Fairies Well, Shamus O'Brien, and Dangers of a Great City.—ITEM: The above co., while returning from Charlottetown on the steamer "Stanley," got caught in the ice near Pictou Island, which delayed them three days in reaching Sydney.

CEATHAM, ONT.—PRINCE OF WALES OPERA HOUSE (P. H. Brisco, prop. and mgr.): Sergeant Kitty 11 delighted capacity. Lovers and Lunatics 12; fair to good business. E. W. O'Neil (Lecum lecture: Popular Fallacies) 14; excellent; to crowded house. Dora Thorne 18 satisfied good business. King of Tramps April 2.

STRATFORD, ONT.—THEATRE ALBERT (Albert Brandenberger, sole prop. and mgr.): Closing week Marks Brothers' co. 16; fair co. and attendance. A. O. H. 18; concert and entertainment (local); excellent; to capacity. Dora Thorne 19 pleased good attendance. Joe Murphy in Kerry Gow 22. Are You a Mason 24.

OTTAWA, ONT.—RUSSELL (P. Gorman, mgr.): Helen Byron in Sergeant Kitty 15, 16 satisfied good business. Chicago Symphony Orchestra 13; excellent; to capacity. Irish Concert 18; S. R. O. General Booth 20. Marks Hall 22.—GRAND (R. J. Bird-whistle, mgr.): Uncle Josh Sprucey 11-13; fair to good business.

QUEBEC, QUE.—AUDITORIUM (Clark Brown, lessee and mgr.): Signor Alno's performing animals. Blackman and Burns. Marlowe, Plunkett and co., Gary Owen and co., Robinson and Grant, George Austin, and Binnet and Miller comprised a good bill 18-22.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): The Myrtle-Harder co.'s business continues good; third week opened 18 with A Girl of the World to a good house in spite of local St. Patrick entertainment; new specialties have been added.

LINDSAY, ONT.—ACADEMY (William Walker, mgr.): Shadows of the Past 15 pleased fair house. My Wife's Family 22. King of Tramps April 2.

BOSTON GARTER
THE RECOMMENDED STANDARD
The name is stamped on every loop—
The Patent Garter
CUSHION BUTTON CLASP
LIES FLAT TO THE LEG—NEVER SLIPS, TEARS OR UNFASTENS
Sample pair, \$1.00, Colored \$1.00. Made to order of price.
GEO. THORNTON, Boston, Mass., U.S.A.

Opera and Hall Chair
Grand Variety—Wood or Metal
Back, Venetian or Upholstered
Back, Stationary or Portable
Also
Park Settees
Send for Catalog and Price List to Street.
E. H. STAFFORD MFG. CO.
CHICAGO, ILL. (262 Wabash).

We Build Theatres
We make plans and submit proposals for new theatres furnished complete. We also remodel and decorate.
Atlas Construction Co.
Holland Building St. Louis, Mo.

Choice Location at Dallas, Texas

I own and will lease to responsible parties all or any part of an entire block, 244 by 272 feet, right in the heart of the city, near all car lines. Splendid opportunity for high class amusement company. Dallas best amusement city in the South. Population about 100,000. Eight months of summer theatre weather. For particulars address owner,
HENRY D. LINCOLN, Dallas, Texas.

FOR RENT
FRENCH OPERA HOUSE
New Orleans, La.
Apply 620 Gravier Street, New Orleans.

CHARLES RUGGLES
Young Light Comedian
Would like to be occupied this Summer.
Address Boston.

GOWNS FOR THE STAGE and STREET

We have on hand a large assortment of slightly used Evening Gowns, Stunners, Reception and Tea Gowns. These Gowns are perfect in every respect, of the latest styles, and are especially suitable for wear in High Class Domestic Productions. We also have a full line of Suits, Squirrel, Mink, Persian Lamb Coats and Fur of all kinds, which we buy you to kindly call and inspect. We also buy your discarded apparel (both women), Furs and Jewels.

Telephone, 408 Madison Square. **MME. DOKTOR, 481 6th Ave., City**

MANAGERS' DIRECTORY.

CONN.—BRISTOL.

Bristol Opera House
GOOD ONE-NIGHT STAND.
Drawing pop. 15,000. Seating capacity 500. Wanted, A-1 productions. Open house—Jan. 18th to Feb. 1st, 1907, 100c, 50c, 25c, 10c, 5c, all open. One of the largest stages in Connecticut. Can stage any production. Write or wire.
F. B. NICHOLS, Mgr.

ILL.—BEARDSTOWN.

Grand Opera House
Address all communications for time for season of 1907-8 to
H. H. HANSEN.

NEB.—McCOOK.

Bixler Opera House
INDEPENDENT THEATRE.
Now booking for 1907-1908. Theatre new, S. C. 1,000. Stage, 32x50. Electricity; good scenery and equipment. Pop. 4,000. Open time to May.
W. S. WICK, Mgr. and Owner.

N. J.—DOVER.

New Baker Theatre
Drawing population 18,000. D. L. & W. R. R. and Centra R. R. of N. J. New ground floor house, seating 1,100. Stage, 35x60, rigging loft 60 ft. Modern in every particular. Booking season 1907-8.
WANTED—A good second hand 20 ft. scene truck.
WILLIAM H. BAKER, Mgr.

PA.—LANSFORD.

Lansford Opera House
OPEN TIME IN APRIL AND MAY.
Ordinary attractions can play to \$500, A-1 attractions to \$700. This is not a dream, it's a fact. Will offer 1st money to attractions costing from \$500 to \$1,500 on the week.
F. F. SHARPE, Mgr.

TENN.—UNION CITY.

Reynolds Opera House
NOW BOOKING 1907-1908.
Good open time for right attractions. Modern in every respect. Good terms to draw town.
J. C. REYNOLDS, Mgr. and Owner

VA.—CAPE CHARLES.

New Opera House
Only first-class theatre in city. Seating—good scenery equipment. Pay best attractions, S. C. 40c; pop. 1,000. Large monthly pay roll. Booking open and two nights.
J. H. REYNOLDS, Mgr. "Cape Charles."

JESSIE MAE HALL
Manager of **AL TRAMER**

Janet Priest

Comedy Concentrated.
MAY FLOOD, the Doctor's Daughter
IN
"HIS HONOR THE MAYOR."
Walnut Street Theatre, Philadelphia.

HOMER BARTON

Leading Man
PASQUALINA DE VOE
The most magnificent ENTERTAINMENT EVER.
In preparation a production of
THE FLOWER OF ITALY

SADIE CONNOLLY

Properties, ETC.
BRUNTON BROS.
Lowest prices for THEATRE and STAGE ACCESSORIES.
Paper Backs a specialty. Estimates cheerfully given.
ROBERT F. BRUNTON, Mgr.
40 W. 4th St., New York

LOOK Natural

If your WIG or TOUPEE fits IF NOT, CALL and consult the SPECIALIST
CHAS. L. LIETZ
The Wigmaster
89 West 38th Street, New York
Unsurpassed Grass Paints, Powders, and Benzoinated Cold Cream.

Eaves Costume Co.

REMOVED TO
226 West 41st Street
OPPOSITE NEW AMERICAN THEATRE
Telephone, 4763-38th

FUNK & CO.

Wig and Toupee Makers
PAINT and POWDER
McVICKER'S THEATRE, - CHICAGO, ILL.
Telephone—Central 684. Send for Catalogue.

MILLER

COSTUMER
136 N. 7th Street,
PHILADELPHIA

LADIES HATS

All the latest imported shapes. Mail orders are carefully executed. Profound discount.

MASSELLS

Dup. H
100 West 42nd St.
New York, N. Y.

PLUCKER and ANRENS

Practical Wig Makers
Street Wig and Toupee Artificially Made
Theatrical Wigs a Specialty.
20 EAST 30TH STREET, NEW YORK
(2 doors East of Broadway.) Telephone 504 Broadway

JOS. NEBERGER & CO.

MERCHANT TAILORS
408 Sixth Avenue First Floor
LATEST FASHION AND WHITE
IMPORTATIONS NOW READY.
DRAB SUITS A SPECIALTY.

FRANK HAYDEN

COSTUMER
163 West 22d Street, New York
Tel. 711 Chelsea. BELLHUNG

A. KOENLER & CO.

Theatrical Costumers
10 Union St. East, between 17th and 18th Sts.
Telephone, 510 Broadway NEW YORK

ANDREWS

Ladies' Gowns Slightly Worn
Furs of All Kinds
345 5th Street. CHICAGO

MISS R. COHEN

Formerly 12 E. 12th Street.
Telephone No. 1699 Columbus.

GOWNS for the STAGE and STREET

Slightly used but perfect and up to date. Also a full line of Furs and Fur-trimmed. Madame Barnard, 320 State St., Chicago, Ill. Two doors South of Hagel & Cooper's.

STAGE or STREET!

Slightly worn (unless made) clothing for MEN ONLY: Suits, Alberts, Tuxedos, Character Gowns and Overcoats. Also PLAT E for Men, Showers and Bathing. Go to the Professor!
JOHN HERTZ, 235 North 6th Street, Philadelphia.

RALPH LEWIS

AT LIBERTY
VAUDEVILLE or DEAVATE. Address Boston.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

Second Season.
ARTHUR NELSON
 Appearing in his great Automobile Racing Play,
THE GOVERNOR'S PARDON
 All correspondence should be addressed as above, care
 Klaw & Erlanger, New Amsterdam Theatre Bldg., N. Y. City.

DOROTHY GREY

W. F. Mann's "AS TOLD IN THE HILLS"—(Western)
 MANAGEMENT DON A. MACMILLAN

"The picturesque Indian character of Pamona in the hands of Dorothy Grey, comes to one with all the delight of a fresh poster."—*Los Angeles, Cal., Examiner, Dec. 17, 1906.*
 "Dorothy Grey, as Pamona is rightly given the chief place on the bill. Her acting is finished throughout and in several places she carried the performance to dramatic heights."—*Spokane, Wash., Spokesman Review, Oct. 1, 1906.*
 Address per route or care this office.

TOMMY SHEARER

Direction **EARL BURGESS**

Address Rooms 237, 238, 239, 1408 Broadway, New York.

BURT L. KING

LEADING MAN

Engaged

Invites offers for Summer Stock,
 and Next Season

Address MIRROR

ZELDA ROTALI

PRIMA DONNA SOUBRETTE.

THOS. F. DONNELLY

A COMEDIAN WHO CAN SING

Engaged for Summer Season of 25 Weeks in Musical Comedy
 and Comic Opera, with Robert Kane. Opening April 8.

TERESA DALE

As **HERODIAS** in "THE VOICE OF THE MIGHTY"—

Of the women, Teresa Dale is the best as Herodias.—*Bulletin, San Francisco, Jan. 8, 1907.*

MARION SHERWOOD

LEADING WOMAN

AT LIBERTY

INVITES OFFERS.

Actors' Society, New York.

JAMES A. BLISS

"That Fat Fellow at the Fifth Avenue"

KEITH & PROCTOR'S STOCK CO.

Bliss and H-wan's "My Elsie" is an applause winner. They've got two more "howl" songs to be published after a while, by Manhattan Music Pub. Co., No. 29 W. 28th St., N. Y.

GEORGE ALISON

LEADING MAN

Winnipeg Theatre, Winnipeg, Man., Canada

Florence Gear

Featured as
"KITTY"

Harry B. Roche

THE MARRIAGE OF KITTY.

Direction **JULES MURRY**

John Whitman
 THE VIRGINIAN CO., Kilo LaSalle Co., Mgn.

WINIFRED FLORENCE

Singing Comedienne

Address MIRROR.



FOR STOCK COMPANIES, FOR REPERTORY COMPANIES, FOR AMATEURS.
 I have the newest and most attractive, as well as the largest assortment of plays in the world.

Fairy Plays. Religious Plays. Drawing-Room Plays.
 New. Jarley's Wax Works. Temperance Plays.
 Plays for Girls. Pastimes.
 Write for my new catalogue of Theatrical Novelties, Speakers' Guide-Books,
 Paper, Souvenir. It is FREE.

SAMUEL FRENCH, - 25 West 23d Street, NEW YORK

Established
 1880

THE STAGE

Price, 2d.
 Weekly

The Leading English Theatrical Newspaper. Circulation Guaranteed larger than that of all other English Dramatic and Musical Journals combined. May be obtained at

The International News Co.
 82-85 Duane St.

Samuel French,
 22-24 West 22d St.

NEW YORK

Izetta Jewel

Colonial Theatre, San Francisco, Cal.

"Izetta Jewel is the Star"

"In THE PALACE OF THE KING"—Miss Izetta Jewel was the best in the cast. As Marie Delorme she had a part that stood her most admirably, and she easily carried off the honors of the company.—*Bulletin, Jan. 23, 1907.*

CARRIE WEBBER

(MRS. GEORGE HENRY)

On Tour

BUSY LIZZY'S VACATION
 Management E. S. STARR

WILLARD DASHIELL
 Dramatic
 Director

WORKING
 Can be engaged for Summer

Address Actors' Society

WM. HAYWARD CLAIRE

Leading Man

Will consider offers for high class Summer Stock.

Address MIRROR.

HARRY LENARD

DRAMATIC DIRECTOR

Diemer Theatre Stock, Springfield, Mo.

Engaged for Summer.

(Third Season)

MR. KIRK BROWN

Annual Starring Tour

AND HIS
 EXCELLENT COMPANY

Presenting Complete Productions of
 The Christian
 A Gentleman of France
 The Cherry Pickers
 Under the Red Robe
 Management J. T. MACAULEY

DAVID ELWYN

LEADING HEAVIES

Kirk Brown Stock Co.
 Second Season

Management JOHN T. MACAULEY.
 Address per route or MIRROR.

HOPE BOOTH

(Mrs. Renold Wolf)

New to Philadelphia—and her company of
 Lullaby Comedians, in the highest
 order, to Philadelphia, The Little
 Wonder Lady.

In preparation for a triple bill: The Woman
 Who (in the city of Japan) and With Her Back
 to the Wall (a comedy of convention), by
 Cheever Chase, the author of The Little
 Wonder Lady. The dramatic version of The
 Pilgrim and in the Midway Carriage, and the
 latest Washington comedy, Clowns. Appear-
 ings address, Love's Exchange, 1125 Broadway.

FRANK CONLON

Room 725, Kullbacker Theatre Building, 1408 Broadway. Telephone 2711-2745.

STAGE MOBS and SUPERS

Extra Men, Women and Children furnished promptly and reliably for all classes of attractions. You get a square deal from me. Craft and all other evils obliterated. Bright young men and women always wanted. I am responsible for all wardrobe, etc., given in my charge. Call, write, or telephone as above.

Sedley Brown

DRAMATIC DIRECTOR

Author of A NAVALY LOVE
 Playing in Stock to his business.

Addictum Theatre,
 Los Angeles.

AITKEN, SPOTTISWOODE

At liberty for Summer. Elgin Theatre, Dublin.

ASHLEY, LILLIAN

Address MIRROR.

BOND, ROBERT I.

Juveniles and Light Comedy. Engaged. Care MIRROR.

BRANDON, ETHEL

With Thos. W. Ross in The Other Girl.

BECK, JOHN

With Helen Lockage. Season 1906-07.

CAMPBELL, CELIA

Leading woman. Park Theatre Stock, Manchester, N. H.

CARHART, JAMES L.

With Mr. Richard Mansfield. Season 1906-07.

COLLINS, J. PALMER

As Leobias Campbell.

DEVEREAUX, DALE

Solid Potpourri—Quincy Adams Sawyer, Western.

GRANVILLE, NELLIE

Character. En Route. Permanent address, MIRROR.

HADLEY, HELAINE

On Women Co. Management Theatre Bldg., N. Y.

KELLY, ALLAN

Character. En Route. Permanent address, MIRROR.

LORIMER, WRIGHT

Address MIRROR.

McARTHUR, MURIEL

Engaged. Clarks' Art Co. MIRROR.

MERRITT, GRACE

Starting in When Nightfall Was in Flower.

RYLEY, J. H.

Address care H. Vaden, Placer, Edithson, England.

SEAY, CHARLES M.

Actors' Society, N. Y. City.

TABER, ROBERT S.

Juveniles, Novels, at Liberty Summer Stock. MIRROR.

TRADER, GEORGE HENRY

Permanent address, Actors' Society of America.

WARD, CARRIE CLARK

Character. Burbank Theatre Co., Los Angeles, Cal.

MR. MORTIMER DELANO

Playwright, 104 West 120th St., New York

Miss Marbury, Gen'l Agent, Empire Theatre Bldg., New York. Mr. Bedford Dunsany, London Representative, Warwick Mansions, Grosvenor.

Walter H. Cluxton

As the Hunsgraves, "A Home from Home"

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

Founded in 1884.

American Academy of Dramatic Arts

And Empire Theatre Dramatic School

BOARD OF TRUSTEES

FRANKLIN H. SARGENT, President

DANIEL FROHMAN

JOHN DREW

BRONSON HOWARD

BENJAMIN F. ROEDER

A Practical Training-School for the Stage Connected with Mr. Charles Frohman's Empire Theatre and Companies

SUMMER TERM OPENS APRIL 3.

For Catalogue and Information apply to
THE SECRETARY, Room 141, Carnegie Hall, New York.

J. H. GILMOUR

For the past twenty-five years one of the foremost actors of Shakespeare and modern roles and lately leading support with Viola Allen in Shakespeare's "Cymbeline."

HAS ASSUMED THE DIRECTION OF THE

School of Acting

—OF THE—

CHICAGO MUSICAL COLLEGE

A School of Practical Stage Training with all the advantages of a great Educational Institution. Instructed by Leading Actors and Managers. Fully equipped Stage for Rehearsal and Public Performance. Investigation will demonstrate the superiority of this institution.

MARSHALL STEDMAN

WALTER KILBOURNE

Formerly Leading Juvenile with E. H. Sothern

For past four years Principal Assistant to Hart Conway

ASSISTANT DIRECTORS.

Catalogue Mailed Free Upon Application.

School of Acting of the Chicago Musical College, College Building, 202 Michigan Boulevard

The National Conservatory

DRAMATIC ART

OPEN THE YEAR ROUND

UNDER THE DIRECTION OF

F. F. MACKAY

Special Teachers' Course, Saturday Mornings

Special Course in Dancing

Actors coached in special characters and in all dialects. Office hours from 9 A. M. to 5 P. M.
SEND FOR PROSPECTUS. 19-25 W. 44th St. (near Fifth Ave.), New York, N. Y.

The American School of PLAYWRITING

FIFTH YEAR

BY MAIL. MONTHLY PAYMENTS.

There are schools for the teaching of painting, music and other arts. Playwriting is an art. Can you give me any other reason why it cannot be taught? This was the first school of the kind to be established in the world, and it remains, as it ever was, the only one. **MR. HENRY LIVING:** "I was not by the slightest means that ever taught, but if you have not studied the art of writing for the stage you will never write a good acting play." **MR. THOMAS DIXON, JR.:** "A man of genius, open minded and clear sighted, author of 'THE CLAMMAN' a play that is turning people away at every performance throughout the South. Study writing: 'I learned more from your course in one year than I could have gained in ten years outside. It is now, not found in books, through and practical. The student of the drama who wishes to succeed in writing the opportunity of a life. I could never have written 'THE CLAMMAN' without the group of principles I got from you. Our association has been an inspiration to me from the first. Consider. Address **W. T. PRICE, 1440 Broadway, New York City.**" ("The Technique of the Drama," by W. T. Price, \$1.50; Dutton's or as above.)

ENDORSED BY THE DISTINGUISHED DRAMATIC CRITIC MR. ALAN DALE

THE ALVIENE INSTITUTE OF DRAMATIC ARTS

(Oldest established and most reliable in the world)

Under the personal direction of the celebrated Stage Director, **CLAUDE H. ALVIENE**, assisted by eminent specialists in all departments.

(New Course Now Forming) Summer Course Begins May 1, 1907.

Investigate the merits of a School before entering, and judge a School by the results obtained. Our list of Graduates, Actors and Actresses, now before the public will defy comparison in any other first-class school in the world and will fully demonstrate the superiority of this Institute. Large stage for exclusive use of students, also Hall and Studio, comprising the entire upper floor of the Grand Opera House, 233 St. and 9th Ave. (Entrance 233 9th Ave.) Updown Branch at American Theatre, Entrance 260 West 43rd St., Adjacent to Haymarket Theatre.

Alice Kauser PLAYS

NEW STOCK PLAYS

NEW REPERTOIRE PLAYS

Address 1402 Broadway, New York.



STENOGRAPHY
TYPEWRITING
MINIATURES
Theatrical copying a specialty.
Best Work. Lowest Rate.

J. E. NAYL, 1280 Broadway (cor. 57th St.), N. Y.

THE NYVALL PRESS

SMART SHOW PRINTING

242 West 41st Street, New York

Before Leaving the City place your valuables in the indestructible burglar-proof vaults of THE MANHATTAN STORAGE and WAREHOUSE COMPANY

Warehouses / Lexington Ave., 41st and 42d Sts. and Office / Seventh Ave., 52nd and 53d Sts. Furniture, Ornament, Trunks, etc., taken on Fire-proof Storage; also, if desired, packed and moved. Safe Deposits \$5.00 per Year. Vanities for Silver Trunks. Special facilities for safe keeping of Theatrical Wardrobes, Jewelry, etc. **ARTHUR ELLIS, Jr., Secy.** **LAWRENCE WELLS, Pres.**

Burrelle's Clipping Service

will advise you which papers are friendly to you. **BURRELLE, N. Y.**

"SMILES"

A Theatrical Tooth Make-up. An Ivory Finish for gold and discolored teeth. Absolutely harmless. Easily applied and removed. Postpaid, \$1.00. **BARR & SMITH, 311 W. 54th St.**

ESTABLISHED 1893

STANHOPE-WHEATCROFT

DRAMATIC SCHOOL

31 West 31st Street, NEW YORK

Summer Term Commences May 1, 1907

Private Lessons

Special Classes

Prospectus Mailed on Request.

ADELINE S. WHEATCROFT, Director

NED WAYBURN'S

TRAINING SCHOOL FOR THE STAGE

Practical instructions by the most successful stage director in the world.

STAGE-DANCING, ACTING, "MAKE-UP," COSTUMING, ETC.

Classes for adults and children, over 3,000 pupils in public now. Special course for Vandeville. Young men taught stage management. Engagement contracts given all graduates at from \$25.00 to \$50.00 per week. References any reputable theatrical manager, critic, actor, actress or chorus girl.

Address: NED WAYBURN, 115 W. 42d St., New York.

DONALD ROBERTSON

DIRECTOR

Dramatic Art Department

COSMOPOLITAN SCHOOL OF MUSIC AND DRAMATIC ART

AUDITORIUM BUILDING, CHICAGO

For particulars and catalogue address DUNSTAN COLLINS, Mgr.

ROSA RAND

Dramatic Instructor

Special Attention Given to Coaching.

REHEARSALS DIRECTED.

From 11 to 1 Monday and Friday, 145 W. 4th St., N. Y.

TORRIANI SCHOOL OF SINGING

301-302 Carnegie Hall, New York

Singing and speaking voice cultivated by absolutely pure method. Professional and private endorsement. Address:

FERDINAND E. L. TORRIANI

STAGE SCHOOL

Stage Dancing, Vandeville, Chorus Work, Dramatic Art, Elocution, Vocal, Etc.

Irish Jig, Ocho Walk, Clog, BUCK, Skirt, Etc. (Stage Engagements Guaranteed.)

PROF. F. J. RIDGE, and others.

127 La Salle St., Chicago, Ill. (Reference, all Theatrical Managers.)

MR. PARSON PRICE VOICE CULTURE

Speaking and Singing. Teacher of Julia Mariows, Maude Adams, Ida Conger, Marie Cahill, Margaret Fuller, Grace George, Janet Walcott, Carlotta Wilson, Clara Hoadley.

SEND FOR CIRCULAR. 66 West 2nd Street, New York.

GET THE NEW DRAMATIC MIRROR

Date Book

Seasons 1906-7 and 1907-8

Price, by mail 30 cents

Orders will be filled promptly upon receipt.

We cannot insure proper delivery unless sent by registered mail, for which the usual fee, 5 cents, is charged. Address

DATE BOOK DEPT.,

121 W. 43d St., N. Y.

BAL PROFESSIONAL TRUNKS

ARE THE ONLY TRUNKS NOW

Especially with the new Railroad Law in effect, making Excess a more important item than ever. Call or write for new catalogue, beautifully illustrated in colors.

WM. BAL, Inc.

110 W. 40th Street, New York.

"TELL IT TO ME."

NEERA KENDALL'S 20 BOOKS.

ALL NEW. JUST OUT.

For sale on all trains and news-stands, or by mail, the

Address **EZRA KENDALL,**

3 Cadwell Avenue, Mayfield Heights, Cleveland, O.

Western Dramatic Exchange.

Managers wanting reliable people write.

127 La Salle Street, near Madison, Chicago, Ill.

P. J. RIDGE, Manager.

PLAYS

for Amateur and Professional Actors. Largest assortment in the world. Catalogue free. The Dramatic Publishing Co., 358 Dearborn St. Chicago.

A GREAT FAIR

IN AID OF THE

Actors' Fund

of

America

Will be held at the

METROPOLITAN OPERA HOUSE

NEW YORK

ENTIRE WEEK

MAY 6 TO 11

This splendid charity extends over \$60,000 annually to retired and disabled players, and maintains worn-out veterans at the Actors' Fund Home. Its Silverware in 10 years have exceeded One Million Dollars.

Send Contributions and Suggestions to

ACTORS' FUND FAIR COMMITTEE

1440 BROADWAY, NEW YORK

Western Canada Booking Bureau

Booking 50 Western Canadian Towns for Season 1907-8.

Address all communications to

E. WILLIS, Secy.-Treas.,

Drawer 1690, Calgary, Alta.

NOTICE!

Just Released for Stock and Repertoire

(By Special Arrangement)

THE GREAT MODERN PLAY

RAFFLES—The Amateur CracksmanBy E. W. Hornung and Eugene Presbrey
(as played by Kyrie Bellows)

For lowest terms apply DIRECT to

SANGER & JORDAN1480 Broadway, New York City
SOLE AND EXCLUSIVE AGENTSSOLE and EXCLUSIVE AMERICAN AGENTS for all available
Plays Controlled by **CHARLES FROHMAN**You're reading this—Aren't you?
Much of Originality—Think so?
Well—so do the "Business" and "Edicts" introduced
in Sketches, Acts and Productions! Savvy?**ALBERT LANG**
A STAGE MANAGER

Why called "Director?"

NOTE—From the amount of Work I've received since I left "THE
SPOILERS" Everybody must be going into "Vaudeville."Address (for appointment) 651 Sixth Ave. (3th St.), New York
Anything from "Brainstorm" to "Chronobotanology."Greatest Production I Ever Handled
was
"JOAN OF ARC."Then to blow away the atmospheric light
may, tackled

RUSSELL BROS.' "RIOT"

"THE FEMALE

DETECTIVES."

DE MILLEThe Powers That Be
The Lion and the Mouse
The Road to Yesterday
Daughters of Men
Clothes
Strongheart
The Genius
L'Infidèle

FOR STOCK AND REPERTOIRE

Authors' Representative

NEW OFFICES: 601 Theatre,

Fwy & 45th St., N. Y.

PHONE: 330 & 331 N.Y.C.

LAST 24 HOURS
THE WIFE
ROCK NICKEL
SWEET CLOVER
A FAIR REBEL
JEANNE DU BARRE
THE GILDED AGE
MEN AND WOMEN
THE CHARITY BALL
AT CRYSTAL PALACE
THE RAJAH and others

FOR VAUDEVILLE

THE MALLETS MASTERPIECE
A WEST POINT REGULATION
LAND OF THE FREE
HIS OWN**WANTED**An organized QUARTET to work during a ten weeks' Summer en-
gagement in a popular Massachusetts Park. State lowest, two a day and
Sunday, with repertoire. Address
MANAGER,
Room 215, 218 Tremont Street, Boston, Mass.**A POWERFUL MELODRAMA**

WITH PAPER

FOR SALE—This is a bargain, suitable for best city time, small cast, excellent line of pictorial paper. \$40.00 outright,
or will lease on royalty.

EDWIN HOPKINS, Play Agent, 127 W. 40th St., New York.

**Actor's Society of America**Members are requested to notify the Secretary when they
have made engagements.
N. B.—MANAGERS will find it to their advantage to consult
the Society when engaging people.

RALPH DELMORE, Pres.

MARK ELLSWORTH, Secretary.

The BIRDSALL-STOWE Co.Birdsall Stock Co.,
Shubert Theatre, Newark, N. J.
Open April 1, 1907.

Productions

Astor Theatre
New York
Fwy & 4th St.

MR. WILLIAM PARKER, Stage Director.

MANAGERS desiring Summer Stock People communicate with me
Special Attention given Mail Orders.
ACTORS desiring Summer Stock Engagements.

REGISTER: Blank sent on application.

EUGENE STOCKDALE, GENERAL THEATRICAL AGENT

Suite 1907-1908 Schiller Building, CHICAGO.

Phone, Central 3877.

EARL BURGESS'
AttractionsBURL BURNING CO. (Eastern)
ALL ONE CO. (Western)
ALL ONE CO. (Northern)
ALL ONE CO. (Southern)
TOMMY SHARPER CO.Room 227-228-229 Knickerbocker Theatre Bldg.,
New York. Phone 641-344 St.One of the New Melodramas,
FOR SEASON 1907-8**"THE MAN, THE WOMAN
AND THE HOUR"**

A BIG SCENIC PRODUCTION.

SOSMAN & LANDIS CO.

Great Scene Painting Studio
CHICAGO, ILL.Scenery for Theatres, Opera Houses and Halls
Artesian Curtains, Stage Hardware, and Everything Used on the Stage**Stock Managers!**

The following Plays are Available for

SPRING AND SUMMER SEASON AT REDUCED ROYALTIES

HENRY ARTHUR JONES PLAYS

Case of Rebellious Susan
The Liar
Manoeuvres of Jane
The Double ShopThe Middleman
Dancing Girl
Joseph Entangled
Rogues' ComedyThe Masqueraders
Soleils and Shivers
The Physician
Whitewashing Julia

LOUIS MANN PLAYS

All on Account of Eliza
Julie Bon Bon

BERNARD SHAW PLAYS

Candida
You Never Can Tell
John Bull's Other Island
How He Lied to Her Husband

WM. A. BRADY PLAYS

The Pit
Marriage of Wm. Ashe
Trilby
Lovers' LaneCHAS. DILLINGHAM
PLAYSA Fair Exchange
The Second Fiddle

CHAS. KLEIN PLAYS

Cipher Code
Heartsease
By ProxyAUGUSTIN DALY
PLAYSA Night Off
Lottery of Love
After Business Hours
Passing Regiment
The Last Word
Needles and Pins
Nancy & Co.
Madeline MorelBy arrangement with
MRS. H. C. DE MILLEThe Genius
Last 24 Hours
Men and Women
Charity Ball
The Wife
Lord Chumley
Embarrassment of Riches
Cozy Corner
Double Life

—Also—

Stranger in a Strange Land
Bachelor's HoneymoonTom Moore
Bold Sojourner BoyCamberland, '61
Polly Primrose

Strange Adventures of Miss Brown

AND FIVE HUNDRED OTHERS

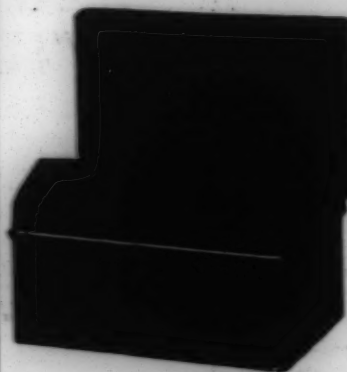
SELWYN & CO. KNICKERBOCKER THEATRE BLDG.
1402 Broadway, New York City

SEND FOR OUR CATALOGUE

MAHLER BROS.

SIXTH AVE. and 31st ST., NEW YORK

Professional Underwear House of America

A Storeful of Suggestions for the Spring Season of 1907Complete and varied Assortments in Cloaks, Suits, Waists, Millinery,
Muslin Underwear, Hosiery, Etc., all at our well-known Low Prices**SHOE DEPT.** Originators of our Famous Short
Vamp Shoes for Stage and Street
wear. Estimates freely given on
quantity orders. Complete Stocks. Up to Date Styles.
Lowest Cash Prices for Desirable Footwear.**OUR MAKE-UP BOXES**Made from the very best tin, are black enameled. Especially made
for professional use, having a tray with compartments
for Grease Paints, Powders, Comb and Brush, Wigs,
Etc., Etc. Has double action lock with two keys at 45c.**OUR COLD CREAM**expressly prepared for the Theatrical Profession, guaranteed to be
absolutely pure and never become rancid in any climate. Put up
in 1 lb. Screw Top Tin Cans at 45c. 1 1/2 lb. at 50c.

Samples of Cream Sent Free

All mail orders must be accompanied by money order. None
sent C. O. D.**SMITH & GRADY**
DRAMATIC AGENTS

Managers Contemplating Summer Stock, Call or Write.

Vaudeville Sketches Placed for Authors.

Sketches For Sale and on Royalty.

Telephone 4069-38th. Suite 881-882 Knickerbocker Theatre Bldg.

H. P. KNIGHT SCENIC STUDIOS

140th St. and Walton Ave., N. Y. Tel. 1081-J Helms.

Downtown Office, Knickerbocker Theatre Bldg. Tel. 4107-38th St.

Furniture Unwound. Construction and Property Shops, Fireproofing Department, 15,000 sq. feet of
storage room. Stage for rehearsals. New and slightly used scenery always in stock.**OPEN TIME**Easter Sunday (March 31), Grand, Evansville, Ind., and Easter Sunday (March 31), People's,
Evansville, Ind.**WANTED.** A good Repertoire Co. at Owensboro, Ky., week April 14; also attraction for
Central City, Ky., April 6. Share or certainty.
PEDLEY & BURCH, Owensboro, Ky.**"A WORLD WIDE CIRCULATION."**

The Oldest and most Influential Theatrical and Vaudeville Journal

THE ERA

Established 1877

The Era's Buildings, 5 Tavistock St., Strand, London, W. C. (two doors off Wellington St.)

Foreign Subscriptions, 32s. per annum
Professional advertisements 6d. per lineAmerican Artists Visiting the Metropolis use The Era Offices as their
Permanent London Address

2,800 ARTISTS ADVERTISE IN ITS COLUMNS WEEKLY